

THOMAS JEFFERSON: LIFE LINES

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Thomas Jefferson: Life Lines is a five movement composition based on excerpts from Thomas Jefferson's personal letters. The material presented focuses on the intimate, human qualities of the man. The musical treatment of this material illuminates and amplifies different aspects of the inner Jefferson.

The music is as diverse and varied as Jefferson's interests. The style, tone and form of the music are directly tied to Jefferson's words. Two fundamental components of Jefferson's being, the rational mind and the emotional heart, are musically portrayed in the introduction of the first movement. The music that follows in the first and all subsequent movements is derived from these two components.

The first movement contains eight brief excerpts that highlight different aspects of Jefferson's mindset. Each of the remaining movements focuses on a single subject: The second movement, the death of Jefferson's wife, Martha; the third movement, Monticello; the fourth movement, a dialogue between Jefferson's head and heart; and the fifth movement, Jefferson's belief in the free mind.

The music is presented by a chamber ensemble of twenty-two performers: five woodwinds (flute, oboe, two B-flat clarinets, bassoon), five brass (two french horns in F, trumpet in C, trombone, tuba), two percussionists, piano, four vocalists (alto, two tenors, bass) and five strings (two violins, viola, cello, double bass).

Historical background for each epistolary excerpt and an explanation of the its corresponding music is found in the preface.

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CHAPTER 1

THOMAS JEFFERSON

Jefferson's Appeal

On July 4, 1826, the fiftieth anniversary of the acceptance of the Declaration of Independence, John Adams proclaimed from his deathbed in Quincy, Massachusetts, “Thomas Jefferson still survives!”¹ As fate would have it, a few hours earlier that same day at Monticello, Thomas Jefferson breathed his last mortal breath, but the dying words of John Adams still ring true today.²

Historian and Jefferson biographer, Joseph Ellis contends that unlike most other historical figures who die and are relegated without much thought to the historians, Jefferson, or rather the myth of Jefferson, has taken on a life of its own. It is as though Jefferson has become “the Great Sphinx of American history, the enigmatic and elusive touchstone for the most cherished convictions and contested truths in American culture.” Ellis attributes Jefferson's continuing appeal to his genius for rhetorically articulating irreconcilable human urges at a sufficiently abstract level, thus providing a “sacred space--not really common ground, but more a midair location floating above all the political battle lines--where all Americans can come together and, at least for a moment, become a

¹James A. Bear, Jr., ed. *Jefferson at Monticello* (Charlottesville: University Press of Virginia, 1967), 27.

²Andrew Burstein, *The Inner Jefferson: Portrait of a Grieving Optimist* (Charlottesville: University Press of Virginia, 1995), 265.

chorus instead of a cacophony.”³ This draw is not limited to Americans. Mikhail Gorbachev has stated that he often sought inspiration from Jefferson’s words in conceiving Russian political reform, and the lone biographer of Jefferson in the People’s Republic of China, Liu Zuochang, sees Jefferson as the most fitting model for the late twentieth-century Chinese in their search for decency.⁴

Jefferson has been the subject of a number of significant poets including Robert Frost, Erza Pound and Robert Penn Warren. Contemporary poet, Mary Jo Salter, sees Jefferson’s poetic appeal partly in his lifelong concern for language and, more importantly, in the poignant, poetic images of his life. Examples of this include the eerie coincidence of Jefferson purchasing a thermometer on July 4, 1776, and his recording a peak temperature of seventy-six degrees on that special day, and the occurrence of Jefferson’s death on the fiftieth anniversary of the acceptance of the Declaration of Independence.⁵

Thomas Jefferson’s name surfaces just about everywhere one looks, be it in books or magazine articles, feature or documentary films, television or radio programs, museums or galleries, houses of state or halls of academia. Joseph Ellis says that things Jeffersonian have “a broad, deep and diverse market.” To illustrate this point Ellis points not only to the books, articles, films, etc., but to the attendance records at Jefferson’s beloved Monticello, “The only private dwelling in America to attract more visitors than

³Joseph J. Ellis, *American Sphinx: The Character of Thomas Jefferson* (New York: Vintage Books, 1997), 11-12.

⁴Burstein, *The Inner Jefferson*, xi.

⁵Ellis, *American Sphinx*, 14-15.

Monticello [in 1993, the 250th anniversary of Jefferson's birth] was Elvis Presley's Graceland."⁶

Like most Americans, I have been a consumer in the Jeffersonian marketplace. During my youth I often heard Thomas Jefferson's name. My father, who taught history and government and later served eight terms in the Michigan House of Representatives, had (and continues to have) a great affinity for American history. As a result, my family traveled to many historic destinations. Included in those travels were many trips to Williamsburg, Philadelphia and Washington D.C., places where Jefferson was a prominent figure. However, I did not begin to truly experience the magic of Jefferson until we visited Monticello. I was no more than five or six years of age at the time, but thirty years later, I still have vivid memories of Jefferson's mountain estate. Everywhere I looked, be it on the grounds, in the gardens or, most particularly, in the great house, there was something fascinating. I was mesmerized by the fruits of Jefferson's ingenuity and imagination: alcove beds; the polygraph, a quill pen version of a copy machine; and my boyish favorite, the big clock whose weights (which are actual cannon balls from the Revolution) mark the days of the week on the wall. A hole had to be cut in the floor to accommodate "Saturday" which is in the basement. That clock, which still resides in the expansive hall of the East Entrance of Monticello, can serve as a metaphor for Jefferson's impact on a nation, for Jefferson's ideas, like the time shown on the clock's face, are still current. His rationale, like verbal cannon balls that helped propel the colonies into revolution, still helps demarcate each day. The expansive hall where the clock is hung,

⁶Ellis, *American Sphinx*, 17.

like a single epoch in American history, is not big enough to contain all that Jefferson has to offer.

Jefferson, the Man

Much has been written about Thomas Jefferson. Visionary, statesman, demagogue, diplomat, family man, atheist, music lover, architect, racist, agriculturist, beautiful dreamer, and inventor are some of the labels used, justly or unjustly, to describe the man. However, it is difficult to capture the vastness of Jefferson, the multi-dimensional man of the Enlightenment, in just a few words. I find David McCullough's attempt better than most; he describes Jefferson as, "An artist, a visionary, a revolutionary, a romantic, a man not like others, who was himself, as the poet John Masefield said of Shakespeare, 'the rare unreasonable' who comes along only once in a very great while."⁷ This is an insightful evaluation from a late-twentieth century perspective.

It is even more illuminating to examine descriptions from Jefferson's contemporaries, those people who could look him in the eye, engage him in conversation, or observe his movement and manner. The following are descriptions from individuals who experienced Jefferson first hand, but in very different settings.

The Marquis de Chastellux, a member of the French Academy and an officer in General Rochambeau's army during the American Revolution, in 1782 describes Jefferson as:

A man, not yet forty, tall and with a mild and pleasing countenance, but whose mind and attainments could serve in lieu of all outward graces; an American, who, without ever having quitted his own country, is Musician, Draftsman, Surveyor, Astronomer, Natural Philosopher, Jurist and Statesman. . . . A gentle and amiable wife, charming children whose education is his special care, a house to embellish, extensive estates to improve, the arts and sciences to cultivate--these are what remains for Mr. Jefferson, after having played a distinguished role on the stage of the New World.⁸

G. K. van Hogendorp, a Dutchman who visited the Continental Congress in 1784, offers the following observations:

Mr. Jefferson, during my attendance at the session of Congress, was more busily engaged than anyone. Retired from fashionable society, he concerns himself only with the affairs of public interest, his sole diversion being that offered by belles lettres. . . . He has a shyness that accompanies true worth, which is at first disturbing and which puts off those who seek to know him. Those who persist in knowing him soon discern the man of letters, the lover of natural history, Law, Statescraft, Philosophy and the friend of mankind.⁹

Margaret Bayard Smith, wife of Washington newspaper editor Samuel Harrison Smith, first met Jefferson in 1800. She described her encounter with President-elect Jefferson, being yet unaware of his identity, as the two of them sat in her parlor. Her appealing guest had:

entered into conversation on the commonplace topics of the day from which, before I was conscious of it, he had drawn me into observation of a more personal and interesting nature. I know not how it was, but there was something in his manner, his countenance and voice that at once unlocked my heart. . . . Could this be “the vulgar demagogue, the bold atheist and profligate man I have heard denounced by the federalists? (Her father, John Bayard, was one of the latter.)¹⁰

⁷Robert C. Lautman, *Thomas Jefferson's Monticello: A Photographic Portrait*, introduction by David McCullough (New York: The Monacelli Press, 1997), 10-11.

⁸Marquis de Chastellux, *Travels in North America in the Years 1780, 1781 and 1782*, trans. Howard C. Rice Jr. (Chapel Hill: University of North Carolina Press, 1963), 2:391.

⁹Burstein, *The inner Jefferson*, 147, citing Julian Boyd, ed. *The Papers of Thomas Jefferson* (Princeton: Princeton University Press, 1952), 7:82n.

¹⁰Burstein, *The inner Jefferson*, 146, citing Margaret Bayard Smith, *The First Forty Years of Washington Society*, ed. Gaillard Hunt (New York: Charles Scribner's Sons, 1906), 6-7.

Henry Randall, nineteenth-century biographer of Jefferson, recounts a story he heard first hand from a clergyman who engaged a “respectable looking stranger” in conversation one evening at Ford’s tavern, where Jefferson sometimes lodged when traveling between Monticello and one of his other estates.

They first discussed “mechanical operations,” which led the clergyman to believe he was talking to an engineer. Then they moved on to agriculture, and he changed his mind: the stranger was a “large farmer.” Taking up religion, he next became convinced that he was a fellow clergyman, though of what persuasion he could not be certain. At ten o’clock the men retired and in the morning the clergyman asked the landlord who it was that he had conversed with the evening before. When assured that the stranger was Thomas Jefferson, the clergyman was astounded. “I tell you that was neither an atheist nor irreligious man--one of juster sentiments I never met with.”¹¹

Statesman Daniel Webster, despite being opposed to the politics of Jefferson and his Virginia successors (Madison and Monroe), stayed at Monticello for five days in 1824. He recalled:

Mr. Jefferson rises in the morning, as soon as he can see the hands of his clock (which is directly opposite his bed), and examines his thermometer immediately, as he keeps a regular meteorological diary. He employs himself chiefly in writing till breakfast, which is at nine. From that time till dinner, he is in his library, excepting that in fair weather he rides on horseback from seven to fourteen miles. Dines at four, returns to the drawing room at six, when coffee is brought in, and passes the evening, till nine in conversation. His habit of retiring at that hour is so strong, that it has become essential to his health and comfort.¹²

In 1839 Virginia Jefferson Trist, one of Jefferson’s grandchildren, remembered her grandfather this way:

When he walked in the garden and would call the children to go with him, we raced after and before him, and we were made perfectly happy by this permission to

¹¹Burstein, *The Inner Jefferson*, 285, citing Henry S. Randall, *The life of Thomas Jefferson* (New York: Derby and Jackson, 1858), 3:345.

¹²Lautman, *Jefferson’s Monticello*, 48, citing Charles M. Wiltse, ed., *The Papers of Daniel Webster* (Hanover, N.H.: University Press of New England, 1974), 1:370-71.

accompany him. Not one of us in our wildest moods ever placed a foot on one of the garden beds, for that would violate one of his rules, and yet I never heard him utter a harsh word to one of us, or speak in a raised tone of voice, or use a threat. He simply said, “do,” or “do not.” He would gather fruit for us, seek out the ripest figs, or bring down the cherries from on high above our heads with a long stick, at the end of which there was a hook and a little net bag.¹³

John Adams recalled Jefferson during their time in the Continental Congress, stating that “during the whole time I sat with him in Congress, I never heard him utter three sentences together.” However, no one, as Joseph Ellis points out, including the skeptical Adams, ever doubted Jefferson’s literary prowess or his revolutionary credentials. Later in life, recalling the same period, Adams described Jefferson as “a silent member in Congress” (referring to his oral contributions), but “so prompt, frank, explicit and decisive . . . that he soon won my heart.”¹⁴

These remembrances and recollection of Jefferson’s contemporaries are helpful in gaining some insight into a very complex man. However, to probe deeper into the persona of Thomas Jefferson, one must go directly to the source, Jefferson’s own words.

¹³Lautman, *Jefferson’s Monticello*, 134, 143 citing Henry S. Randall, *The life of Thomas Jefferson* (New York: Derby and Jackson, 1858), 3: 349.

¹⁴Ellis, *American Sphinx*, 44, citing Lyman Butterfield, ed., *The Diary and Autobiography of John Adams* (Cambridge: Belknap Press, 1961), 3: 335. Ellis, *American Sphinx*, 52, citing Charles Francis Adams, *The Works of John Adams, Second President of the United States* (Boston: Little and Brown, 1850-1856), 2:513.

Jefferson's Words

Thomas Jefferson had a life-long love affair with the written word. Daily, he devoted a great deal of time and energy to reading and writing. His thirst for books on virtually every topic imaginable (history, mathematics, physics, astronomy, philosophy, agriculture, poetry, geography, morality, religion, law, etc.) was almost unquenchable. As a result his library was enormous; it took twentieth-century compiler E. Millicent Sowerby five meaty volumes to list Jefferson's books. Language was precious to Jefferson. He was able to read Greek, Latin, French, Italian, Spanish, English, some Anglo-Saxon and was an enthusiastic collector of primitive Native American vocabularies. When advising others on their education, he would give a detailed reading list and insist on "reading everything in the original and not in translation."¹⁵

Writing was an essential part of Jefferson's existence, almost as necessary as the blood that ran through his veins. He conducted business, kept in touch with family, friends and colleagues, explored his mind and expressed himself with pen and paper. He rarely spoke during public forums. Throughout his eight years as President of the United States, Jefferson is known to have given only two public speeches, his inaugural addresses. Unlike Washington and Adams who appeared before Congress, he delivered his Annual Messages to Congress in written form claiming it was more efficient. Joseph

¹⁵Ellis, *American Sphinx*, 45; E. Millicent Sowerby, comp., *Catalogue of the Library of Thomas Jefferson* (Washington: Library of Congress, 1952-59), 5 vols.; Adrienne Koch and William Peden, ed., *The Life and Selected Writings of Thomas Jefferson* (New York: Random House, 1993), 621; *Ibid.*, 548; *Ibid.*, 348.

Ellis states it succinctly, “By disposition and habit, Jefferson’s most comfortable arena was the study and his most natural podium was the writing desk.”¹⁶

Jefferson valued his written documents. An example of this is his epistolary records. Written in his own hand, the records contain 656 pages and list chronologically every letter written and received from December 1783 until his death on July 4, 1826. In a letter to his eighteen-year-old grandson, Jefferson expressed his value of the written word in the following manner:

I would advise you, as an exercise, to write a letter to somebody every morning, the first thing after you get up. As most of the business of life, and all our friendly communications are by way of letter, nothing is more important than to acquire a facility of developing our ideas on paper.¹⁷

Thomas Jefferson left the world a virtual mountain of written documents. The monumental task of publishing his collective writings started in 1950. To date the project has yielded twenty-seven volumes consisting of writings through December 1793. Additionally, there are literally scores of books containing Jeffersonian documents, correspondence or analysis of his ideas and actions. Most people are familiar with a significant number of Jefferson’s words, but few know much about the man. How does one wade through all the information, all the documents, all the words that Jefferson left us and start to see who he was? This is a daunting question. Fortunately, Jefferson’s words provide the answer.

Selection of Text for *Thomas Jefferson: Life Lines*

¹⁶Ellis, *American Sphinx*, 227-228; *Ibid.*, 45.

In researching Thomas Jefferson's writings for this project, I encountered a unique problem. Due to the fact that Jefferson's interests were so diverse and he wrote eloquently and passionately about almost every subject, I found too much compelling material. Early on in the process I realized that I had gathered enough material to create a piece longer than a Wagnerian opera and that I needed to narrow my focus. My initial plan was to create a five to seven movement work consisting of excerpts from Jefferson's public and private writings. In order to effectively present Jefferson in such a limited framework, I knew I needed material that would convey the essence of the man. I struggled with this for some time. However, the answer was right in front of me in a letter that Jefferson wrote in 1823 to Robert Walsh.

Walsh, a journalist and founder of the first American quarterly, the *American Review of History and Politics*, had requested information for the preparation of a biography of Jefferson. Jefferson declined on grounds of decaying memory and health. Jefferson also stated that he thought a biography of any living person should not be written, or at least not published, for it was impossible for the subject to be candid enough to give a true picture of himself or those around him. Further, Jefferson added "a better reason" to wait, "The letters of a person, especially of one whose business has been chiefly transacted by letters, form the only full and genuine journal of his life; and few can let them go out of their own hand while they live." There was the line I sought. In essence Jefferson was saying that his letters form the only full and genuine journal of his

¹⁷Burstein, *The Inner Jefferson*, 3 citing Thomas Jefferson to Thomas Jefferson Randolph, Apr 16, 1810, *The Family Letters of Thomas Jefferson* ed. Edwin Morris Betts and James Adams Bear, Jr.

life. This is the line that defined the focus of my work, serves as the opening line of my Jefferson piece and is the line that lead me to the title of this work. It is Jefferson's life line.¹⁸

I have selected the subtitle, "Life Lines," for two reasons. First, the words extracted from Jefferson's letters are, at least in Jefferson's view, unrestrained, sincere and authentic lines from the journal of his life. Second, rather than using "journal of life" or "lines from the life of," I have selected "life lines" because of the similarity to the single word, "lifeline." One of the definitions of "lifeline" in Webster's Dictionary is, "A line to which persons may cling to save or protect their lives."¹⁹ Letters were important for Jefferson's survival. Throughout his life he religiously devoted significant amounts of time to writing, copying, reading and cataloguing his letters. They were like the lifeline that connects an astronaut to a space vehicle during a walk in outer space. His letters supplied the necessary mental and spiritual nourishment and social connection while still allowing Jefferson to be off in the distance, somewhat isolated.

Thomas Jefferson: Life Lines has five movements. The first movement contains eight brief excerpts that highlight different aspects of Jefferson's mindset. Each of the remaining movements focuses on a single subject: The second movement, the death of Jefferson's wife, Martha; the third movement, Monticello; the fourth movement, a dialogue between Jefferson's head and heart; and the fifth movement, Jefferson's belief in

(Columbia, Mo: University of Missouri Press, 1966), 397.

¹⁸Adrienne Koch and William Peden, ed., *The Life and Selected Writings of Thomas Jefferson* (New York: Random House, 1993), 643-644.

¹⁹*Webster's Seventh New Collegiate Dictionary* (Springfield: G. & C. Merriam, 1976), 488.

the free mind. The text as well as the musical setting for each movement is discussed in detail in the subsequent chapters.

CHAPTER 2

ABOUT “JOURNAL OF LIFE”

The Concept

The opening movement of *Thomas Jefferson: Life Lines* is entitled “Journal of Life.” It presents brief, yet incisive excerpts from Jefferson’s personal letters as a montage in order to create a broad overview of his personality. The style and character of the music change with each epistolary excerpt to reflect the spirit of the trait conveyed by the words. The varied musical styles and elements of this movement serve as the foundation on which the remaining movements are built.

The structure of this movement is modeled after the great dome on the house that Jefferson designed and built at Monticello. In the walls of the dome are eight circular windows. Each window allows light from a different vantagepoint to enter the chamber of the dome. Thus, for each window in the dome I have selected a quotation that serves to illuminate a different aspect of the multi-dimensional Jefferson. Although each quotation, like its corresponding window, offers a limited view of what is inside, an observer must travel 360 degrees to encounter all eight.

Jefferson’s Words

The opening quotation of this movement comes from a letter Thomas Jefferson wrote to Robert Walsh dated April 5, 1823, which was discussed in the previous chapter.

The excerpt as found in the score reads, “The letters of a person form the only full and genuine journal of his life.” These words are significant because, with them, Jefferson indicates that he viewed his letter writing as the most sincere and authentic account of his life. This helps explain, in part, why Jefferson religiously devoted significant amounts of time to letter writing and why he took so much extra time and care to copy and catalogue his letters. It also indicates that Jefferson, a consummate student of history, was consciously or at least unconsciously aware that every letter he wrote had the potential of impacting the writing of his history. This could account for much of the power and passion found in all of Jefferson’s writings, most particularly his letters. In this light, further investigation of his letters as a route to gaining a better understanding of the inner Jefferson becomes even more compelling.

The next quotation comes from a letter Jefferson wrote to his friend, Charles W. Peale, the painter of the famous 1791 portrait of Secretary of State, Thomas Jefferson, the engraver of the animals discovered by Lewis and Clark, and the holder of the American rights to one of Jefferson’s inventions, the two-penned polygraph.¹ In a letter dated August 20, 1811, Jefferson writes about one of the many joys of his life, “No occupation is so delightful to me as the culture of the earth and no culture comparable to that of the garden. Though an old man, I am but a young gardener.”²

¹Andrew Burstein, *The Inner Jefferson: Portrait of a Grieving Optimist* (Charlottesville: University Press of Virginia, 1995), 184.

²Robert C. Lautman, *Thomas Jefferson’s Monticello: A Photographic Portrait*, introduction by David McCullough (New York: The Monacelli Press, 1997), 50, citing Andrew Lipscomb and Albert Bergh, eds., *The Writings of Thomas Jefferson* (Washington: Thomas Jefferson Memorial Association, 1905), 13:79.

In 1776 Jefferson wrote about the inalienable rights of “life, liberty and the pursuit of happiness” in the *Declaration of Independence*. Forty-six years later, he lists two fundamental elements for achieving the third inalienable right in a letter to Cornelius Blatchly dated October 21, 1822, “I look to the diffusion of light and education as the resource most relied on for ameliorating the condition, promoting the virtue and advancing the happiness of man.”³

In 1819 Dr. Vine Utley wrote requesting a history of Jefferson’s physical habits. Jefferson’s reply, dated March 21, 1819, included descriptions of his diet, physical activity, general health and several of his daily habits. He always rose with the sun regardless of the hour in which he retired to bed. Every morning he bathed his feet in cold water to which he credited a virtual absence of illness for over sixty years. The most intriguing was his habit of actively engaging his mind during hours of sleep. Jefferson wrote, “I never go to bed without reading something moral whereon to ruminate in intervals of sleep.”⁴

In a letter dated March 2, 1809, to Pierre Samuel DuPont de Nemours, the educator and celebrated French liberal, Jefferson enumerates another one of the great joys of his life, “Nature intended me for the tranquil pursuits of science by rendering them my supreme delight.”⁵

The next portion of the montage is significant for it sheds light on Jefferson’s habit of non-participation in discussions or presentations during public forums. It is taken

³Lautman, *Jefferson’s Monticello*, 23, citing Lipscomb, *The Writings of Thomas Jefferson*, 15:399.

from a letter dated November 24, 1808, that Jefferson wrote to his oldest grandson, Thomas Jefferson Randolph who was preparing to leave home to attend college. This was part of the advice he offered his grandson, “Be a listener, keep within yourself and endeavor to establish the habit of silence which serves one best in confronting zealotry.”⁶

Thomas Jefferson loved music, sought out musical performances, and printed music wherever he went. He was a respectable violinist and vocalist. In 1840 a freed Monticello slave named Isaac recalled, “Mr. Jefferson always singing when ridin’ or walkin’; hardly see him anywhar outdoors but what he was a-singin’. Had a fine, clear voice; fiddled in the parlor. He kept three fiddles; played in the arternoons and sometimes arter supper.”⁷ Mrs. Jefferson had a beautiful voice and played the harpsichord. Thomas Jefferson enthusiastically encouraged his children and grandchildren to study music in some form. Music was always present at Monticello, for it was another one of the “delights” of his life. Jefferson wrote, “Music is invaluable. It furnishes a delightful recreation and will be a companion which will sweeten many hours of life.”⁸ Music was a significant component of his life. This fact lends credence to the setting of his written words to music.

⁴ Adrienne Koch and William Peden, eds., *The Life and Selected Writings of Thomas Jefferson* (New York: Random House, 1993), 630-632.

⁵ Ibid., 536, 545-546.

⁶ Ibid., 540-543.

⁷ James A. Bear, Jr., ed. *Jefferson at Monticello* (Charlottesville: University Press of Virginia, 1967), 13.

⁸ Helen Cripe, *Thomas Jefferson and Music* (Charlottesville: University Press of Virginia, 1974), 2-3 citing Lipscomb, *The writings of Thomas Jefferson*, 15:135 and Edwin Betts and James A. Bear, Jr., eds., *The family letters of Thomas Jefferson* (Columbia, Mo.: University of Missouri Press, 1966), 51.

Thomas Jefferson and John Adams shared a long and varied history: political comrades and friends during the American Revolution; political enemies during the 1790's and early 1800's; and reconciled friends and comrades from 1812 until their deaths on July 4, 1826. Dr. Benjamin Rush, the distinguished American physician, humanitarian and facilitator of the Adams-Jefferson reconciliation, referred to the two men as the "North and South poles of the American Revolution." Over the last fourteen years of their lives, Jefferson and Adams exchanged 158 letters and created what many historians believe to be the greatest correspondence between prominent statesmen in all of American history.⁹ In one of these now famous letters dated April 8, 1816, in response to a query posed by Adams on whether Jefferson would relive his seventy-three years over again if given the chance, Jefferson answered in the affirmative and added, "It is a good world on the whole; framed on a principle of benevolence and more pleasure than pain dealt out to us. So I steer my bark with hope in the head, leaving fear astern. My hopes sometimes fail; but not oftener than the foreboding of the gloomy."¹⁰ The optimism expressed in this passage is even more remarkable considering all of the death that he had witnessed. Jefferson's father died when Thomas was twelve years old. At the time of this passage's writing, Jefferson had been a widow for more than thirty-two years, had endured the deaths of five of his six children, and witnessed the passing of several of

⁹Joseph J. Ellis, *American Sphinx: The Character of Thomas Jefferson* (New York: Vintage Books, 1997), 285-286.

¹⁰Koch, *The Life and Selected Writings of Thomas Jefferson*, 609-610.

his grandchildren. This fact was so apparent to Andrew Burstein that he aptly subtitled his biography of Jefferson, “Portrait of a Grieving Optimist.”¹¹

The Music

Logic and emotion are opposites. One is orderly and predictable while the other lends itself to turbulence and unpredictability, yet both are component parts of the human being. A person’s personality is largely determined by how the individual reconciles these two diametrically opposed elements. Thomas Jefferson had phenomenal capacity for each element and was conscious of both. The music presented here relies heavily on the interaction of the rational head and the emotional heart of Jefferson as seen through the filter of my heart and mind.

The introduction of the first movement, “Journal of Life,” contains the musical representations of both the head and the heart. The important harmonic and melodic materials for the remainder of this movement as well as those for all of the subsequent movements are derived from these representations.

The opening statement, found in the upper strings and piano, represents the head or rational mind. The most important components are the perfect fifth, the major third and to a lesser extent, the minor third. The perfect fifth was selected for its neutral and stable qualities as well as its fundamental, logical place in the anatomy of sound. After the octave above the fundamental frequency, the fifth is the first pitch that is encountered in the harmonic series, the third partial.

¹¹Burstein, *The Inner Jefferson*.

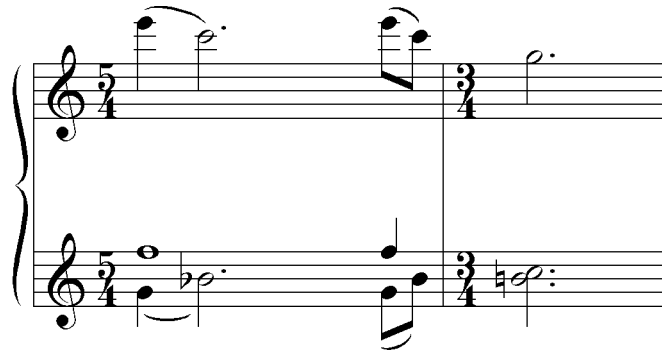


fig. 1, mm. 1-2, p.1

The major third, which represents the engaging of some part of the being or some sort of motion, was selected for its moderately unstable qualities. It is the next non-octave pitch in the harmonic series, the fifth partial. The interval relationship between the fundamental frequency and the third partial is a perfect fifth. The interval relationship between the fundamental frequency and the fifth partial is a major third. These relationships make the intervals even more attractive. The major third and the minor third are employed interchangeably for the construction of melodic ideas. Both intervals, although different, are viewed as members of the generic class of thirds.

The music that represents the rational head was generated from the perfect fifth, a 7 semi-tone interval (s.i.)¹², the major third, a 4 s.i. and the minor third, a 3 s.i. It can be broken down into four component parts: the idea; the engaging of the mind; the

¹²For ease in discussing elements in settings that range from traditional to atonal, intervals will be identified by the method described in Larry Austin and Thomas Clark, *Learning to Compose: Modes, Materials and Models of Musical Invention* (Dubuque, Iowa: Wm. C. Brown, 1989), 144-149. Intervals are expressed by a number representing their semi-tone content. Thus, a unison equals 0, a minor second equals 1, a major second equals 2, a minor third equals 3, *et cetera*. All intervals will be reduced to a single octave with one exception. The 13, a minor ninth which would be reduced to a 1, holds special and separate significance from the interval of a 1 or its inversion, the interval of an 11.

evaluation or application of reason; and the conclusion and its incorporation into one's being.

The vertical entity that represents the “idea” is comprised of the pitches E, F and G. Viewed linearly, the intervals between the pitches are 1-2 and encompass a span of 3 semi-tones. However, they are arranged vertically using the inversion of the linear intervals. The result is a 10+11 chord.

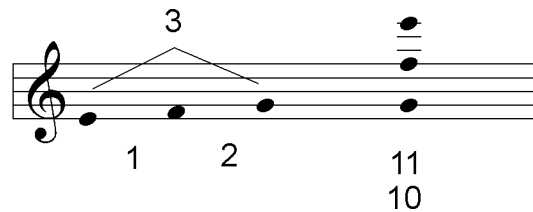


fig. 2. The “idea” cell

The melodic falling 4 and rising 3 represents the “engaging of the mind”.

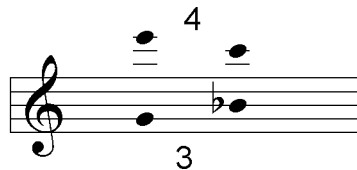


fig. 3. The “engaging of the mind” motive

The “application of reason” is represented by a 7+7 or quintal chord, shown here along with several vertical arrangements and an important linear realization.

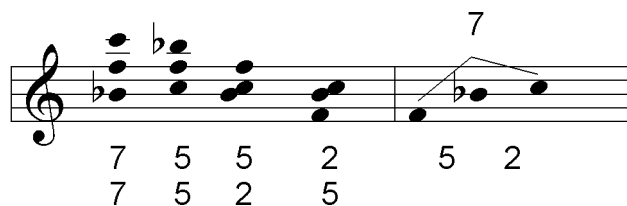


fig. 4. The “reason” cell

The “conclusion” or “incorporation into the being” is represented by the 1+7 chord. It is an inversion of a 7+4 chord that is made up of the two primary intervals, the 7 s.i. and the 4 s.i. It is shown here with two other of its vertical manifestations and two significant linear realizations.

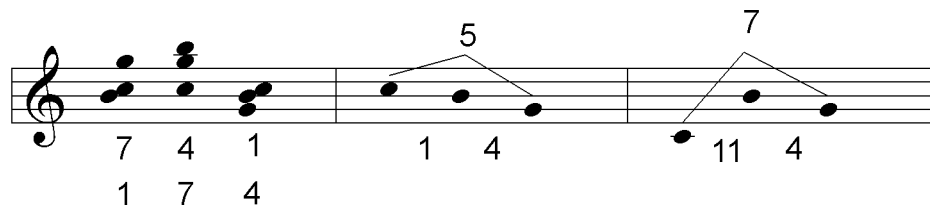


fig. 5. The “being” cell

The material that represents the “emotional heart,” also presented in the upper strings and piano, directly follows the “head” material.

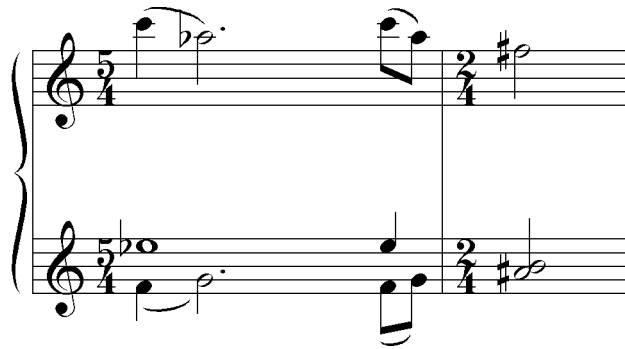


fig. 6, mm. 4-5, p. 1

The material is very similar in gesture to that of the “head.” It can be broken up in to four component parts: the encounter; the engaging of the heart; the reaction or the act of feeling; and the incorporation of the event into one’s being. All of the verticalities of the “heart” are derived from the fourth component of the “head,” the “being” component.

The “encounter” or the “experience” is represented by the 10+9 chord. This is an arrangement of a 2+7 chord.

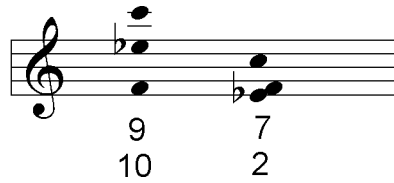


fig. 7. The “experience” chord

The “engaging of the heart” is represented by a falling 4 s.i. and a rising 2 s.i.

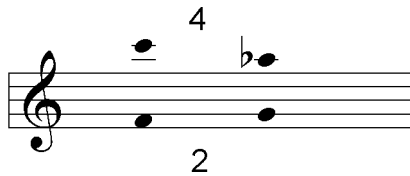


fig. 8. The “engaging of the heart” motive

The “reaction,” the act of “feeling,” the “passion” or the “yearning” is represented by the 8+5 chord. It is a special arrangement of the pitches that comprise the “being’s” 1+7 chord so as to create a 13 s.i. between the outer pitches of the chord.

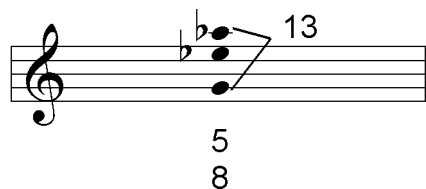


fig. 9. The “passion” chord

The “incorporation of the event into one’s being” is identical to that of the “head,” a 1+7 chord.

Connecting the presentations of the “head” and the “heart” is a melodic line found in the cello that is comprised of important components of both. It outlines a 7+7 “reason”

as well as a 8+5 “passion” chord, presents the “engaging” motive’s falling 4 s.i., and a filled-in rising 3 s.i. from the “idea” cell.

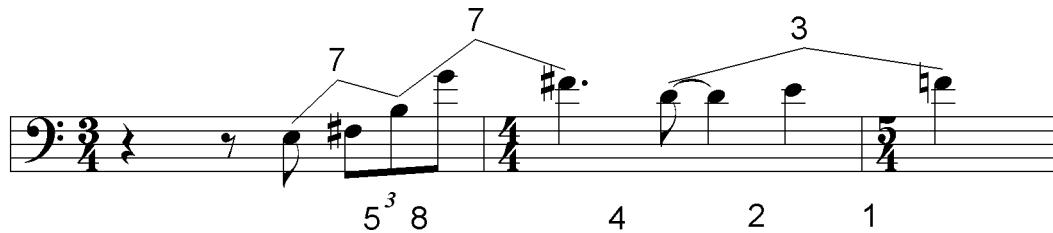


fig. 10, mm. 2-4, p. 1

Commencing on the last note of the “heart” material, violin 1 has an ascending line. It is generated from the 1-2 “idea” cell and encompasses the span of a 13 s.i. It ends with a falling 8 s.i. from the “passion” cell.

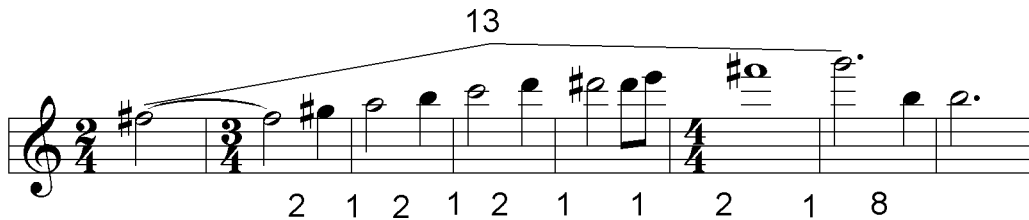


fig. 11, mm. 5-12, pp. 1-2

A melodic line in horn 1 overlaps with the preceding example. The horn line is derived from the 1-2 “idea,” 1-4 “being” and 13 “passion” cells.

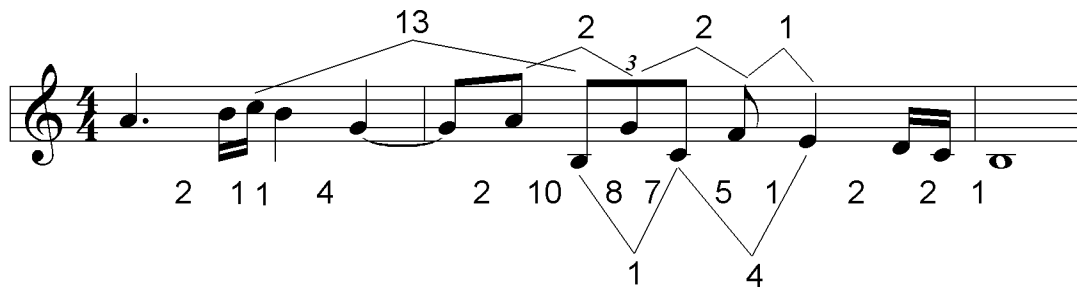


fig. 12, mm. 10-12, p. 2

The final portion of the introduction has successive presentations of the “engaging” motive in the trumpet and trombone arranged so that vertical intervals start and end with a 5 s.i., the inversion of a 7 s.i., and the 11 s.i. from the “being” chord is emphasized. The lines conclude with the 2-1 “idea” cell in the trumpet and the 1-4 “being” cell in the trombone.

C TRUMPET	
TROMBONE	

fig. 13, mm. 13-15, p. 3

The introduction is punctuated with a statement of the “head” material minus the “being” component that is superimposed over a 7+7 “reason” chord so that the final vertical sonority is a 7+7+7+7 chord. This chord represents “delight,” “joy” or “contentment.” In this case it is built on the pitch A. Although the harmony throughout the introduction is neither traditional nor functional, the root of the “delight” chord, A,

may be perceived as the tonal center for the introduction. This chord represents a place of rest and relative stability and depicts the contentment in Jefferson's life. This chord also highlights the perfect fifth and major third. There are five pitches, each of which are a 7 s.i. apart and a 4 s.i. is formed by its outer members.



fig. 14, mm. 15-16, p. 3, final chord represents “delight”

As the “delight” chord fades, the first section is announced by a melodic line presented by the oboe. It is comprised of the 7-7, 5-2, 13 and 7-1, elements from the “reason,” “passion” and “being” cells.

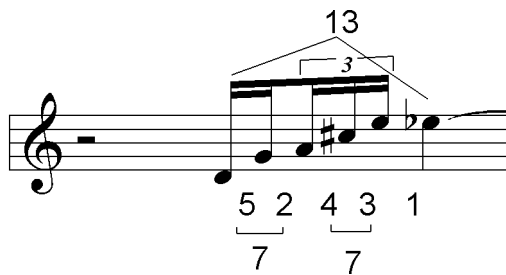


fig. 15, m. 16, p. 3

Following this statement, the opening text is narrated (“The letters of person” m. 16, p. 3) by the first tenor who serves as the voice of Jefferson throughout the work.

There are only four types of chords in this section, the: “experience,” “passion,” “being” and “reason.” These harmonies were selected to reflect the parts of Jefferson that were involved in the writing of the excerpt.

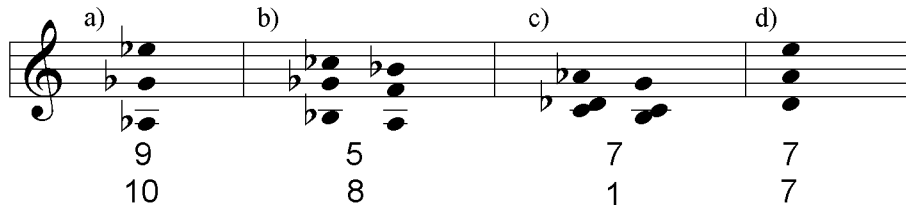


fig. 16, The a) “experience,” b) “passion,” c) “being” and d) “reason” chords

The initial “experience” material is lightly scored for oboe, bassoon and cello, but changes to a forceful presentation by the trumpet and two horns with an eruption by the timpani as the “experience” moves into the area of “passion” and “being.” The stings, woodwinds and orchestra bells are employed for the return of “reason” which closes this section and serves as a transition to the next area.

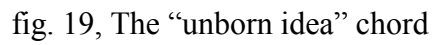
The music that accompanies the “culture of the earth” is joyous and employs traditional functional harmony. The following key areas are found in this section: F major (mm. 28-42, pp. 6-8), G-flat major (mm 43-49, pp. 9-10) and A major (mm. 50-59, pp. 10-12). While the harmony is functional, it prominently utilizes components of the “head” and “heart.” The example below is representative of the type of harmonic progression found in each key area. This example shows the prominent placement of the 2+7 “experience,” 5+5 “reason,” 8+5 “passion” and 7+7+7+7 “delight” chords in the context of the functional harmony.

F: V7 I iv7 ii7(11) iii6 IVMaj7(6)9 V6(9)/IV

[7
2] 5 7 [5
5] 4 7 [7
7
7
7]

fig. 17, Harmonic progression for mm. 28-40, pp. 6-8

The main melodic line for this section is comprised of the 2-5 “reason” and 1-2 “idea” cells that is embellished by Cs and Fs. It results in successive upward melodic leaps that depict the uplifting of Jefferson’s spirits. These leaps are derived from intervallic expansion of the “engaging” motive.



These are followed by repeated, overlapping whole-tone sounding lines of 4-2-4. These lines represent a struggle.



The intervals are from the “engaging of the heart” motive and do not allow the creation of a 7 s.i., the main element of “reason.” Jefferson thought that enlightenment was impossible without reason.

This type of struggle continues until the presentation of the text, “and advancing the happiness of man.” At this point the harmony changes to two superimposed 7+7 “reason” chords that are separated by a 2 s.i. This chord is similar to that of “delight.” It possesses four 7 semi-tone intervals and the 4 s.i. above the root is created, though it is not created between the outer voices. The interval between the outer voices is a 6 s.i., the interval of the struggle.

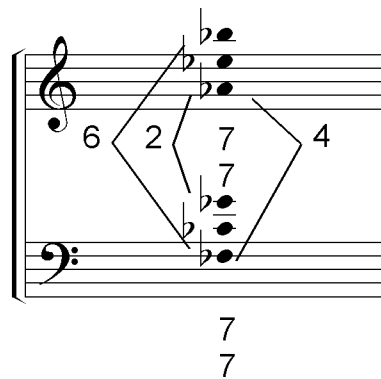


fig. 22, mm. 75, p. 16

The appearance of the 6 s.i. in the penultimate sonority of this section represents the continuing struggle for self-expansion and improvement.

The final sonority of the third section of the montage is the first sonority of the fourth section. It is a 7+7 chord that gently becomes a 9+7 chord. The 9+7 chord is a major triad in open position and is found in the horns, trombone and tuba. This section employs functional harmony and emphasizes the tonic (I) and subdominant (IV). This

was derived by applying the 1-4 of the “being” cell to functional harmony rather than semi-tones. The harmonic progression for this section is shown below.

a) b) c)

Eb: I IV I IV iv I bVII6(9) bVIMaj7 IV/V I

fig. 23, a) mm. 77-83, pp. 17-18, b) mm. 84-87, pp. 18-19, c) m. 88, p. 19

In the preceding example the harmonic progression of a) is repeated beginning at c).

The melodic 1-2, 11-10 and 5-2 in this section are derived from the “idea” and “reason” cells. The solo first violin’s melody represents the solitary Jefferson reading and preparing his mind for contemplation during “intervals of sleep.”

"unborn idea"

1 11 2 10 8 5 2 4 5 5 2

fig. 24, mm. 79-84, pp. 17-18

It is important to note that the arpeggiated “unborn idea,” 4-5-5 (shown above), is a condensed version of the string’s harmony, 9-7-10, from the section on the “diffusion of light and education” and works well as a means for delaying the resolution to E-flat.

After the presentation of the text, “whereon to ruminate in intervals of sleep” (m.86, p.18), there is a swell in volume from the full ensemble and a flourish of activity in the strings, piano and clarinets (mm. 88-89, p. 19) that signifies the subconscious

pondering of a moral topic. The activity quickly fades and the section comes to a gentle close on the tonic, E-flat major.

Section five contains the excerpt that conveys Jefferson's "supreme delight" in the "pursuits of science." Accordingly, the music incorporates the "passion," "idea," "being," "engaging" and "reason" cells and is presented in a marked, energetic style. There are three main musical components of this section. The first is the melodic line presented by the piano and viola that outlines the 8+5 "passion" chord, incorporates the 1-2 "idea" cell and finishes with the 2-5 "reason" cell.



fig. 25, mm. 93-96, pp. 20-21

The second is the statement by the clarinets, horn 1 and piano of the "passion," "being" and "reason" chords.

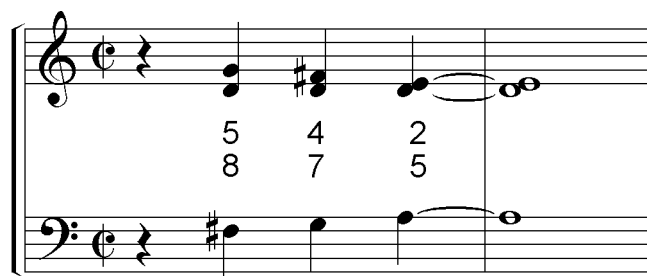


fig. 26, mm. 96-97, p. 21

The third component is the combination of and interplay between the 1-4 "being" and 1-2, 3 "idea" cells. The bassoon presents a syncopated line that combines the two cells and the violins answer with the interplay of the two.

fig. 27, mm. 97-100, p. 21

The melodic combination of the two cells in the preceding example offers several desired results. The combination allows the bassoon to outline a 5+5 “reason” chord. The final pitch of the bassoon line, F-sharp, in measure 98 when combined with the sustained pitches A, D and E, the 5-2 “reason” cell, of the clarinets and horns, results in the sounding of four of the five members of the “delight” chord. The harmonic intervals created between the two violin lines emphasize important intervals 11, 13, and 5 from the “being,” “passion” and “reason” cells.” The melodic intervals of the violins are arranged so that the “engaging of the mind” motive (falling 4 set against a rising 2) is repeated three times. This particular arrangement of the “being” motive, a 2+5+4 chord, is significant for it will be utilized in this and other movements. It represents “potential.”

The 2+5+4 “potential” chord can be rearranged so as to create a chord made up of the primary intervals of this piece, the 7, 4 and 3.

fig. 28, The “potential” chord

The melodic realization of the “potential” chord is encountered throughout the remainder of the work. The following example is found in violin 1.

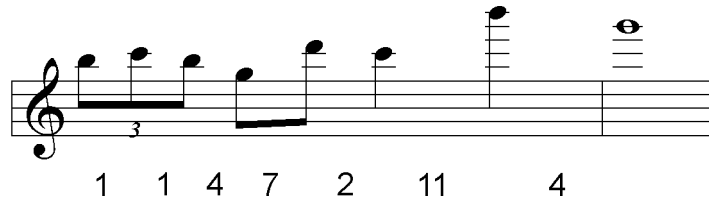


fig. 29, mm. 105-106, p. 22

A statement of both the “head” and “heart” motives (minus the “being” components, mm. 110-112, p. 23) rounds off the “science” section and serves as a transition to the section that presents the text, “Be a listener.” The music of this section is the most markedly different from any other section in this movement. Unlike the other sections, this excerpt concerns something that is to be avoided rather than sought, something that is negative rather than positive. The music depicts not only the irrational verbal skirmishes of others, but also the tension that Jefferson felt during such incidents. All of the text of this section (mm. 111-125, pp. 23-26) is presented without musical accompaniment. It is presented in the silence that served as Jefferson’s defense, the buffer zone between the well-ordered, civilized world in his mind and the treachery of the physical world.

The important intervals of this section are the 3 s.i. and 1 s.i. This chord allows for the simultaneous presentation of the 4 s.i. and 3 s.i., and allows for the creation of the 11 s.i. and 13 s.i.

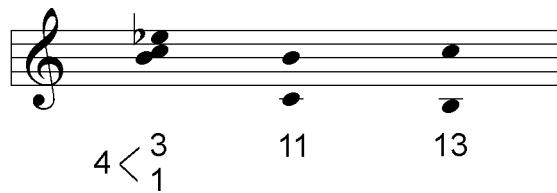


fig. 30, Primary intervals of section six

This section contains three sets of musical outbursts, each of which concludes with a frenzied rush of notes found in the xylophone and piano. Each outburst is followed by a break in the action and a presentation of a portion of the text. Throughout this section the wind instruments are grouped as follows: oboe and two clarinets; trumpet, bassoon and two horns; and trombone and tuba. Each group presents opposing 1+3 chords or, as in the case of the trombone and tuba, an 11 s.i. (inversion of the 1 s.i.) in an abrupt, percussive fashion. The bass drum and suspended cymbal also join in the debate between the winds. Within each section the string pitches are sustained. They represent the rising level of tension and progress from a 0 s.i. (mm. 112-116, pp. 23-24) to a 13 s.i. (mm. 117-120, p.24-25) to a 8+5+6 chord (mm. 122-124, p. 26).

The next section (mm. 126-160, pp. 27-32) contains the excerpt concerning the value of music. The music has the character of a stylized dance and is in the key of D major. The 1-4 “being” and 4-5-2 “potential” cells were used to generate the music. The most important linear element is the filled-in 5 s.i. which was derived from the 1-4 “being” cell. The strings present the first phrase of this section which contains nine examples of this melodic shape.

The image displays two systems of musical notation for piano, measures 126-135, in D major and 3/4 time. The first system (measures 126-130) features a treble staff with a melody and a bass staff with chords. Functional harmony labels are placed below the bass staff: D: I, V, IV, I, IV7, and Vsus. Figured bass notation is provided for measures 127-130: 7 1, 7 7, 4 7, and 2 5. The second system (measures 131-135) continues the harmonic progression with labels V, I, IV, V/I, I, IV, V/I, and I. Figured bass notation for measures 132-133 shows 3 11 and 3 11. The notation includes various musical symbols such as notes, rests, and accidentals.

fig. 31, mm. 126-135, pp. 27-28

This example also shows the presence of the 1+7 and 7+4 “being” chord, the 7+7 and 5+2 “reason” chord and an incomplete 7+4+3 “potential” chord, an 11+3, in the context of the functional harmony.

Following the presentation of the text, “It furnishes a delightful recreation” (mm. 141-142, p.29), the music briefly changes from a stately dance to an animated jig. During the change in musical character, the melody continues to emphasize the 5 s.i. and the harmony presents parallel incomplete 7+7+2 “delight” chords that ascend by step and

culminate with a 2+5+4 “potential” chord superimposed over an incomplete “delight” chord.

1 4 2 5 2 2 2 3 2 5 5 1

1
7
7 1
7
7 1
7
7 1
7
7 1
7
7

fig. 32, mm. 145-147, p. 30

With the return of the relative calm of the stately dance, the final portion of text is presented (mm. 150-153, p. 31), “It will be a companion which will sweeten many hours of life,” which is followed by a complete 7+7+7+7 “delight” chord (mm. 154-158, pp. 31-32) played by the bassoon, brass, timpani and double bass. The piano and strings present a line derived from the “potential” cell over the top of the “delight” chord to serve as a transition into the next section. The final two measures of the “value of music” section are predominantly comprised of 2+5+4 “potential” chords that come to rest on a “potential” chord superimposed over an incomplete “delight” chord. Both are built on F. This sonority marks the beginning of the final section of the movement (mm. 161-169, pp. 32-34).

The final section presents Jefferson’s general assessment of the natural order of the world. It begins with a melodic line presented by the flute, clarinet 1, piano and

violins that recalls melodic gestures from section four (“I never go to bed without reading something moral”) and section five (“Nature intended me for the tranquil pursuits of science”). These sections are referred to because they pertain to the natural order of things, the laws of the physical world (science) and the principles that define right and wrong in the world (morality).

fig. 33, mm. 161-162, pp. 32-33, a) refers to mm. 79-80, b) refers to m. 99

This section employs functional harmony in the key of C major. The opening harmony which was described earlier as a “potential” chord superimposed over an incomplete “delight” chord, is a IV maj7(9). This is the harmony over which the line of the previous example is played. It becomes a IV maj7(#11)13 in the measure where the text begins (“It is a good World,” m. 163, p. 33). This chord was selected because it utilizes all of the naturally occurring pitches in the C major scale and it allows for the construction of a “potential” chord built on C (I) along with a complete “delight” chord built on F (IV). As in section four, the 1-4 “being” cell is important both vertically and linearly.

The following example shows four successive presentations in the horns of the “being” cell, one 1-11-4 and three 1-7s, over changing harmony as if to say with confidence, “I will continue to be regardless of the circumstances.”

fig. 34, mm. 166-169, p. 34

The text that accompanies measures 167 and 168 is, “Leaving fear astern” and “My hopes indeed sometimes fail,” respectively. The harmony reflects the tone of these passages and incorporates the 7+7, 13, and 6, elements of the “reason,” “passion” and “struggle” cells as well as the melodic falling 3 from the “engaging” motive. The section ends with the presentation of the last portion of text, “But not oftener” (m. 169, p. 34) accompanied by a IV (add 9), an incomplete “delight” chord.

As this harmony begins to fade, the coda is initiated by the statement of octave Gs in the violins. The flute, clarinets and piano state the first three components of the “head” motive (mm. 170-172, p. 35) at the same pitch level as the introduction, then repeat it twice more. Without pause, the first three components of the “heart” motive are presented (mm. 173-174, p. 35) by the same instruments.

Underneath these “head” and “heart” statements, the alto, tenor 2 and bass quickly present overlapping statements of important words and phrases from each of the eight sections. The voice of Jefferson, tenor 1, is silent during this summary of his words. It is as if Jefferson is thinking about people reading his letters and feeling the emotional connection he has to the letters and their recipients. Satisfied and reassured by this reflection, the voice of Jefferson states the movement’s opening quotation in its entirety over the top of two presentations of the “head” motive. This quotation brings the music full circle, back to the first window in the dome for one last glance.

Two statements of the “head” motive accompany the restatement of the opening quotation. Although the tonality of the coda is ambiguous, the movement cadences on a C major triad. The final chord is prepared in two ways. First, section eight, which is in C major, ends on a IV. The resolution to the tonic would make for a logical, plagal cadence. Second, the coda begins with Gs in the violins. Violin 2 sounds the G without interruption through the end of the movement and serves as a pedal point on the dominant of C. Despite the tonal ambiguity of the music in the coda, the preparations described above make the final cadence sound logical, smooth and natural.

CHAPTER 3

ABOUT “ADIEU”

The Concept

“Adieu” concerns the parting sentiments of Thomas Jefferson and his ailing wife, Martha, her inevitable death and his pledge to keep the flames of love burning beyond the grave. Shortly before Martha’s death, she and Thomas each copied a portion of a poignant passage from a Laurence Sterne novel that served as their good-bye. This passage is set to music in an attempt to capture the emotion and drama of the moment. After a solemn interlude, the movement ends with the presentation of the epitaph that Thomas selected for Martha. The alto presents the words written in Martha’s hand and Tenor 1 presents those written in Thomas’s hand.

Jefferson’s Words

The majority of the text for “Adieu” is derived from a passage from *Tristram Shandy*, a Laurence Sterne novel. A few days before her death on September 6, 1782, Martha or as Thomas called her, Patty copied the following passage. She began, “Time wastes too fast: every letter I trace tells me with what rapidity life follows my pen. [T]he days and hours of it are flying over our heads like clouds of windy day never to return--more[,] every thing presses on . . .” Patty’s writing stops at this point. Whether she was emotionally or physically too frail to continue, it is not known. Thomas finished copying

the passage for her and created a poignant dialogue between husband and wife. Starting on the line where Patty ceased writing, Thomas wrote, “--and every time I kiss thy hand to bid adieu, every absence which follows it, are preludes to that eternal separation which we are shortly to make!” These words are important not only for the sentiment that they carry, but they are one of only a few surviving examples of Patty’s writing. After her death, Thomas destroyed all of his correspondence with Patty, effectively keeping the details of their courtship and ten-year marriage to himself. This was a customary means for carrying on with life for many people of Jefferson’s time.¹

The piece of paper on which these lines were written is the one exception Jefferson made. It was discovered forty-four years after Patty’s passing, and shortly after Jefferson’s own death. It was discovered by Jefferson’s oldest daughter, Martha or as her father called her, Patsy. “In the most secret drawer of a private cabinet which he constantly resorted to,” she found the paper on which her parents’ parting sentiments were written, a lock of Patty’s hair and other mementos of his wife and children “all arranged in perfect order, and the envelopes indicated their frequent handling.”²

To put Patty’s passing in proper perspective, it is important to note that in 1781, a year before her death, Jefferson removed himself from the political scene and at thirty-eight settled into his retirement from public life to remain at home to enjoy his growing family. This was due in part to the fact that throughout the Revolution, Jefferson was away from Monticello and his family a great deal of time. In Jefferson’s autobiography,

¹Andrew Burstein, *The Inner Jefferson: Portrait of a Grieving Optimist* (Charlottesville: University Press of Virginia, 1995), 61-62.

he characterized his life with Patty, the “cherished companion of my life,” as ten years of “unchequered happiness.”³ Jefferson’s devotion to his wife and the traumatic impact of her death are revealed in the words of Patsy who was ten years old at the time of her mother’s passing. Many years later she recounted her mother’s final months as well as described her father’s actions and reaction:

He nursed my poor mother in turn with aunt Carr [Jefferson’s sister] and her own sister--sitting up with her and administering her medicines and drink to the last. For four months that she lingered he was never out of calling; when not at her bedside, he was writing in a small room which opened immediately at the head of her bed. A moment before the closing scene, he was led from the room in a state of insensibility by his sister, Mrs. Carr, who, with great difficulty, got him into the library, where he fainted and remained so long insensible that they feared he never would revive.

She continued that her father remained to himself for weeks, walking “almost incessantly, night and day,” until he fell exhausted. When he finally emerged from his stupor, he and Patsy rode on horseback for five or six miles a day. During these rides he would “ramble about the mountain,” occasionally breaking down and crying.⁴

Word of Jefferson’s extended grieving leaked out from Monticello, and some of his friends were concerned about his mental health. Edmund Randolph, the Virginia statesman who would go on to serve as George Washington’s Attorney General and succeed Jefferson as Secretary of State, expressed his concern to James Madison, “I ever thought him to rank domestic happiness in the first class of the chief good, but scarcely supposed that his grief would be so violent as to justify the circulating report of his

²Ibid.

³Adrienne Koch and William Peden, ed., *The Life and Selected Writings of Thomas Jefferson* (New York: Random House, 1993), 51.

swooning away whenever he sees his children.”⁵ Jefferson eventually recovered from his extended period of grief and came out of retirement from public life. He went on to serve as Minister to France, Secretary of State, Vice President and two-terms as President of the United States.

The final portion of the text employed in this movement is the epitaph that Jefferson chose for Patty’s gravestone. It is taken from the *Iliad* of Homer, “If in the melancholy shades below, the flames of friends and lovers cease to glow, yet mine shall sacred last; mine undecayed burn on through death and animate my shade.”⁶ Throughout the remaining forty-four years of his life, Jefferson never remarried. He did have a brief, amorous relationship with Maria Cosway while he was in Paris serving as Minister to France and possibly had a physical relationship with one of his slaves, Sally Hemings. The matter of Maria Cosway will be taken up in a later chapter. As for Sally Hemings, it is a matter for historians to debate.

It is true that the two excerpts selected for this movement are not from Jefferson’s letters. However, Patty’s death was the most traumatic event that Jefferson ever endured and was a pivotal point in his life. The fact that Jefferson destroyed all traces of his and Patty’s written correspondence except for the verse in question and that he referred to it often throughout the remainder of his life is a testament to its importance. It can be thought of as a summation of all that was stated in the destroyed letters. The epitaph is

⁴Sarah N. Randolph, *The Domestic Life of Thomas Jefferson* (New York: Frederick Ungar Publishing, 1958), 63.

⁵Joseph J. Ellis, *American Sphinx: The Character of Thomas Jefferson* (New York: Vintage Books, 1997), 78.

⁶Randolph, *The Domestic Life*, 64.

like a letter to the surviving spirit. Thus, their inclusion in this musical exploration of the inner workings of Thomas Jefferson is invaluable.

The Music

The main musical elements of “Adieu” are derived from the “engaging” motive, a melodic 3 semi-tone interval (s.i.) as well as the 1+7, 7+4, 1+4, 11 “being” and 8+5, 13 “passion” cells, and the main melody of section seven (mm. 126-131, p. 27), the “music is invaluable” portion of the first movement. The movement consists of an introduction, the dialogue and epitaph.

The introduction (mm. 1-10, pp. 37-38) opens with the stark sound of parallel 7+7 chords presented by the strings. The line of these parallel chords emphasizes the 3 s.i. which represents “fate” or “destiny.” Added to this is a solemn trombone line that: a) foreshadows the sorrow of the closing section (a quotation from section seven); and b) swells with a restlessness that incorporates the 3 s.i. from the “engaging” motive and the 1-7 and 1-4 from the “being” cell.



fig. 35, a) m. 4, b) mm. 7-10, pp. 37-38

The harmony for measures 7-10 combines the 7+7, 3 “fate,” 8+5 “passion,” and 1+7, 7+1, 4+7 “being” cells.

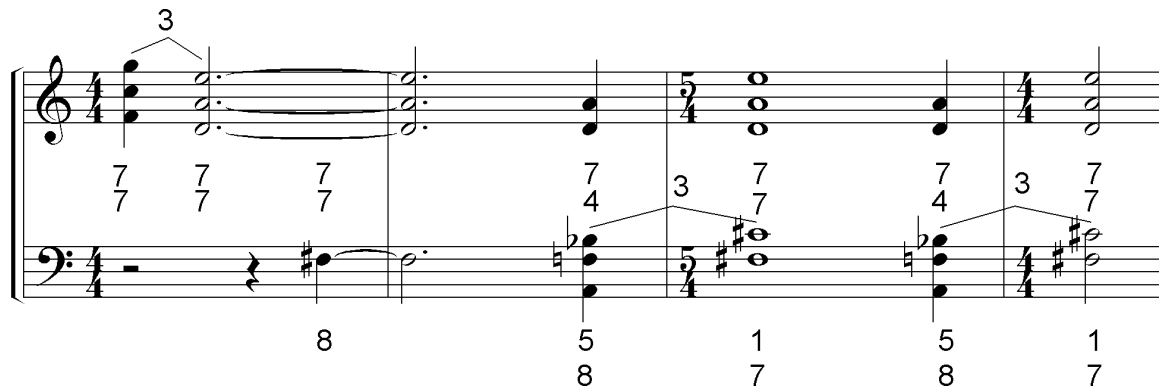


fig. 36, mm. 7-10, p. 38

The dialogue is divided into two parts, Patty's text and Thomas's text. Patty's text is presented in 3 phrases, mm. 10- 17, 18-22 and 23-27 (pp. 38-43). Each phrase emphasizes a progressively smaller melodic interval: phrase one, the 3 s.i. and 5 s.i.; phrase 2, the 2 s.i. and 1 s.i.; and phrase three, the 1 s.i. This plan was selected to convey Patty's increasing frailty. In phrase two Patty's line starts with 1s as if storing up energy for an emotional surge which corresponds to a 2-1-4-3 melodic string and the text, "are over our heads" (mm. 19-20, p.41). The pitch scheme for phrase two is shown below. The repeated pitches have been omitted.



fig. 37, Patty's pitch scheme for mm. 18-22, pp. 40-42

Thomas's portion of the dialogue consists of a single, extended phrase. The pitch

scheme for this phrase emphasizes the melodic 3 and 6 which represents the struggle in motion.

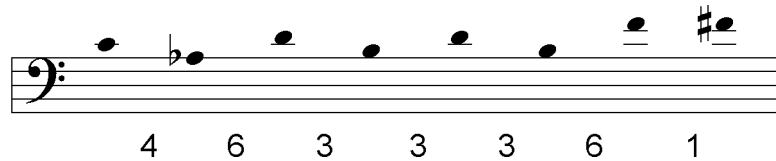


fig. 38, Thomas's pitch scheme for mm. 27-39, pp. 43-46

Much of Patty and Thomas's text is presented on repeated pitches or repeated pitch pairs. This method was selected in part for clarity and, more importantly, to represent a hesitancy or struggle to continue. This struggle is also musically represented by the emphasis and isolation of the word "are." It is stressed once in Patty's text

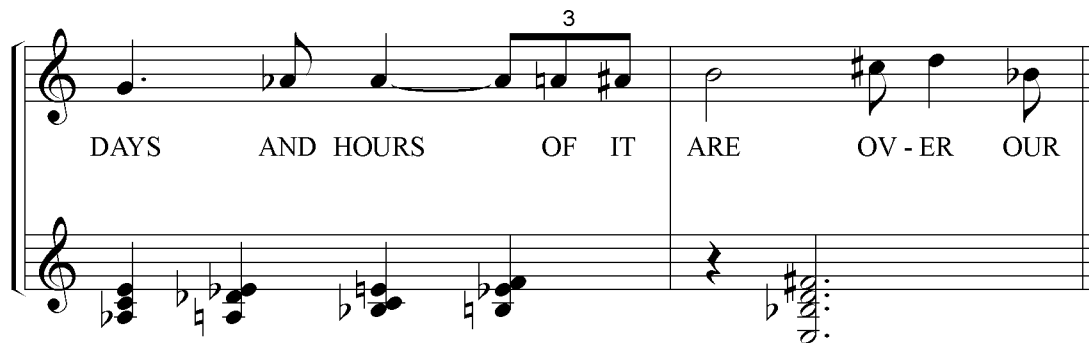


fig. 39, m. 19-18, pp. 40-41

and once in Thomas's.



fig. 40, m. 31-32, pp. 44-45

In both cases “are” receives an unnatural agogic accent effectively breaking the flow of the text, like words being caught in one’s throat. The interruption in the flow of the music is intensified by the silence in the ensemble when the word “are” is articulated by the vocalists.

The harmony of the dialogue section is rich and diverse. The diversity is achieved by varying the combination of intervals for each chord. At the same time these diverse chords emphasize the intervals 4, 7, 11 and 5, 8, 13 of the “being” and “passion” cells. The following example shows the harmonic analysis for two measures from a) phrase one and b) phrase two of Patty’s section of the dialogue.

a)

b)

3	3	3	3	5	5	2	7	5	5	5	5	3	5	4	5
4	4	3	3	8	6	6	1	8	3	8	3	4	2	4	2
8	7	8	7					3	3			4	4	2	4

fig. 41, a) mm. 12-13, p. 39, b) mm. 17-18, p. 40

The harmony of Thomas's section of the dialogue is constructed in a similar fashion. The final cadence of the section is of special interest. The penultimate harmony is made up of the pitches G-sharp, A and E. The pitch arrangement alternates for three measures between 7+1 "being" and 8+5 "passion" chords in increasingly shorter rhythmic values and thicker orchestration.

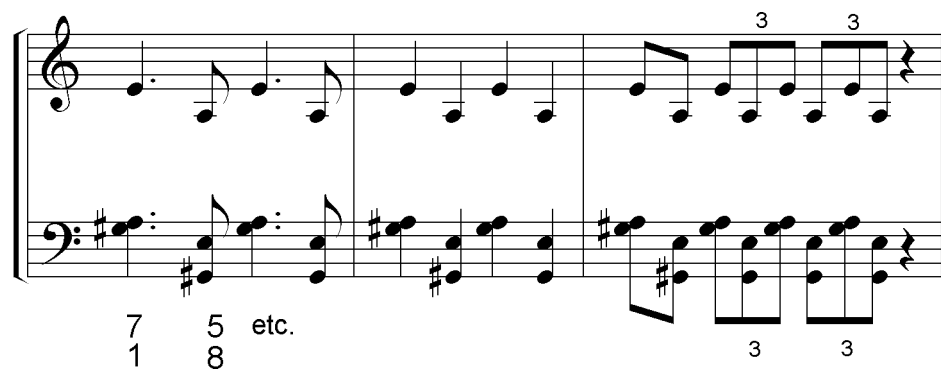


fig. 42, mm. 35-37, pp. 45-46

Along with this harmony, tenor 1 presents the text, "separation that we are about to make!" on a repeating F-sharp in its upper range. Except for the crescendo of the tam-tam, the ensemble drops out for one beat on the attack of the word "make!" leaving it like Jefferson, isolated and alone. The section's final harmony depicts Jefferson's devastation in the final moment of Patty's life.

The final harmony (mm. 38, p. 46) is comprised of a 8+5 "passion" chord superimposed over a 7+7 "reason" or "fate" chord. These chords are separated by the a 3 s.i. This arrangement is desirable because it creates pairs of the important intervals, 13, 11 and 6 from the "passion," "reason" and "struggle" cells.

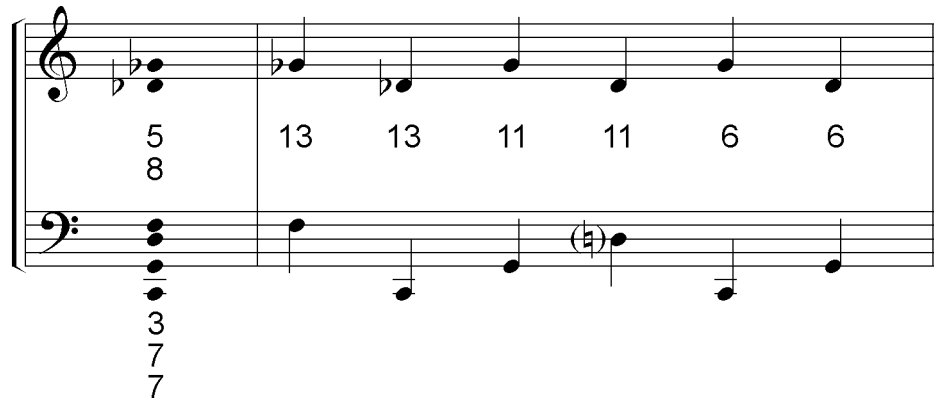
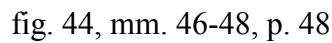


fig. 43, The combined “passion” and “reason” chords

The epitaph begins with an instrumental interlude (mm. 41-49, pp. 47-48) whose melody is taken from section seven of the first movement, “Music is invaluable.” The melody in this movement is presented in D minor rather than D major. It is darkly orchestrated with the low woodwinds, brass and strings. This melody was selected because the joys of music and Patty Jefferson were closely connected. Throughout their courtship and marriage, Thomas and Patty shared many hours of music making. Patty would play the harpsichord and sing while Thomas would play the violin or sing. With Patty’s passing, the music would have to be, as the quotation from section seven states, the “companion” that would be relied on in the future. It seems that the music would be less “sweet” without Patty’s participation.

The “music” melody cadences on a 7 s.i. built on D (m. 46, p. 48). As if in a moment of reflection, the “head” and “heart” motives (minus the being component) are presented over this open sonority.



The initial portion of the epitaph is presented in a solemn, chant-like manner. It is presented over the 7 s.i. from the previous bars. During the pauses in the text, between “below” and “the flames” (m. 51, p. 49) and “glow” and “yet mine” (m. 53, p. 50), the 7+7 “fate” chords sound. The final portion of the epitaph, “Yet mine shall sacred last,” returns to the emotionally charged style of the dialogue. The melodic line of the final phrase rises from C to G-flat, a 6 s.i., where it remains for the final seven syllables of the text.

lxi

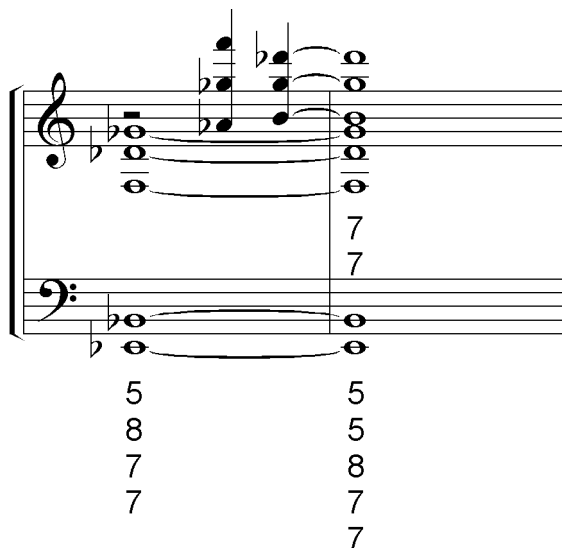


fig. 45, mm. 57-58, p. 51

Added to this sonority is the “head” motive which ends in a 7+7 chord. The resulting verticality and final chord of the movement is a “passion” chord surrounded by two “reason” chords or a 7+7+8+5+5+7+7 chord. This sonority is constructed very much like Jefferson’s personality, passion blanketed in reason.

CHAPTER 4

ABOUT “MONTICELLO”

The Concept

Monticello was the center of Thomas Jefferson’s universe. Accordingly, the movement about Monticello is placed in the middle of the overall composition. It is no coincidence that in a work whose primary elements are the perfect fifth and the major third that “Monticello” is the third of five movements. The aim of this movement is to capture the joy, enthusiasm, excitement, passion and sincerity of Jefferson’s words relating to Monticello and to amplify them with music. The music is made up of alternating vocal and instrumental sections and employs a quasi-refrain.

Jefferson’s Words

Jefferson owned eleven thousand acres of land comprised of seven separate farms. Monticello was his favorite. Jefferson’s oldest daughter, Martha tells how her father decided to build his home on the mountaintop.

I have heard my father say that when quite a boy, the top of the mountain was his favorite retreat, here he would bring his books to study, here would pass his holiday and leisure hours: that he never wearied of gazing on the sublime and beautiful scenery that spread around him, bounded only by the horizon, or far off mountains; and that the indescribable delight he here enjoyed so attached him to this spot, that he determined when arrived at manhood he would here build his family mansion.¹

¹Robert C. Lautman, *Thomas Jefferson’s Monticello: A Photographic Portrait*, introduction by David McCullough (New York: The Monacelli Press, 1997), pl. 48, citing Margaret Bayard Smith, *The*

The Marquis de Chastellux observed the following about Jefferson at Monticello, “It seemed as though, ever since his youth, he had placed his mind, like his house, on a lofty height, whence he might contemplate the whole universe.”² It was in this locale with the insulation of nature’s beauty, his farm, family and library that Jefferson felt the most at ease and content.

Jefferson often mentioned Monticello in his letters. Many letters refer to the many visitors he received there or of the status of one of his crops while fewer address his feeling about or the description of Monticello. The text for “Monticello” is taken from four of the latter that were written between 1785 and 1793.

The movement’s opening quotation is taken from a letter Jefferson wrote to Baron Geismer, the German brigade major and prisoner of war in Virginia during the American Revolution, while he was stationed in Paris. The letter is dated September 6, 1785, and states, “I am savage enough to prefer the woods, the wilds and the independence of Monticello to all the brilliant pleasure of [Paris] . . . for tho’ there is less wealth there, there is more freedom, more ease and less misery.”³

The next excerpt which comprises the majority of the text for this movement is taken from one of the most famous letters that Jefferson ever wrote, known as the “dialogue between my Head and my Heart.” This letter and the circumstances of its writing will receive more attention in the proceeding chapter to which it is devoted in its

First Forty Years of Washington Society, ed. Gaillard Hunt (New York: Charles Scribner’s Sons, 1906), 387.

²Marquis de Chastellux, *Travels in North America in the Years 1780, 1781 and 1782*, trans. Howard C. Rice Jr. (Chapel Hill: University of North Carolina Press, 1963), 2:391-392.

entirety. It is addressed to Maria Cosway, the famous Italian-English beauty, accomplished painter and captivator of Jefferson's attention while they were both in Paris. The following excerpt contains the most animated description of Monticello that Jefferson ever wrote. The letter was written while Jefferson was in Paris and is dated October 12, 1786.

Monticello; where has nature spread so rich a mantle under the eye? mountains, forest, rocks [and] rivers. With what majesty do we there ride above the storm! How sublime to look down into the workhouse of nature, to see her clouds, hail, snow, rain, [and] thunder, all fabricated at our feet! and the glorious sun, when rising as if out of a distant water, just gilding the tops of the mountains, and giving life to all!⁴

The next quotation is taken from a letter written to Angelica Schuyler Church, a friend of Maria Cosway, wife of English Parliament member, John Baker Church and sister-in-law to Alexander Hamilton.⁵ The letter is dated November 27, 1793. At this time Jefferson was preparing to resign as Secretary of State and was looking forward to being freed of politics. The text utilized in this movement states that Jefferson was ready to return home "[Where I] remain in the bosom of my family, my farm and my books." He went on to say he was eager to tend to the remodeling of his house, his fields and to "watch for the happiness of those who labor for mine."⁶

The final portion of text for this movement is taken from another letter Jefferson wrote while he was in Paris. It is addressed to his neighbor back in Virginia, Dr. George

³Adrienne Koch and William Peden, ed., *The Life and Selected Writings of Thomas Jefferson* (New York: Random House, 1993), 352-354.

⁴Ibid., 371.

⁵Andrew Burstein, *The Inner Jefferson: Portrait of a Grieving Optimist* (Charlottesville: University Press of Virginia, 1995), 107.

Gilmer and is dated August 12, 1787. Jefferson writes, “I am as happy nowhere else, and in no other society, and all my wishes end, where I hope my days will, at Monticello.”⁷

The Music

The main components of this movement are derived from section seven (music), section five (science) and section one (culture of the earth) from the first movement. The jig’s melody from the “music” section (mm. 143-147, pp. 29-30) plays a prominent role, particularly with its emphasis of the 5. Additionally this movement’s rhythmic interplay between triple and duple-based pulses (where the eighth-note remains constant) is an expansion of the jig. The 4-5-2 “potential” cell, derived from section five of the first movement (mm. 97-100, pp. 21), is important as a vertical structure in the instrumental sections and as a linear entity in the vocal sections. The “culture of the earth” music (mm. 41-42 and 51-58, pp. 8 and 11-12) is employed as an accompaniment.

The movement opens with the unaccompanied narration of the “I am savage enough to prefer . . . the independence of Monticello” portion of the text by tenor 1, the voice of Jefferson. The introduction continues with a solo statement by the bassoon (m. 2, p. 52) that is comprised of all of the pitches of the first three components of the “head” motive that ends with a falling 4 semi-tone interval (s.i.) to indicate the engaging of

⁶Lautman, *Jefferson’s Monticello*, pl. 1, citing Merrill D. Peterson, ed., *Thomas Jefferson: Writings* (New York: Library of America, 1984), 1013.

⁷Burstein, *The Inner Jefferson*, 111, citing Henry S. Randall, *The life of Thomas Jefferson* (New York: Derby and Jackson, 1858), 1:82.

Jefferson's mind. The narration continues concerning the "pleasure of Paris." The strings and piano respond (m. 4, p. 52) with a flourish that is reminiscent of those presented in section three (light and education, i.e., m. 61, p. 13) of the first movement. These gestures acknowledge the cultural and intellectual stimulation of Paris. The remainder of the opening quotation is set under music that pauses on a 8+5 "passion" or "yearning" chord that reflects the heart's yearning for home. The music then cadences on F in octaves (m. 7, p. 53) indicating the focus is on a solitary thing, home. As the F is sustained, tenor 1 enunciates the product of Jefferson's focus and desire, "Monticello."

Jefferson, tenor 1, begins to sing and poses a question to music that serves as a quasi-refrain.



fig. 46, mm. 8-12, pp. 53-54

The syncopated rhythm of the dotted eighth-notes brings a quality of anticipation and excitement to the text and propels the rhetorical question forward. The syncopation also sets up the most important rhythmic feature of the movement, the interplay between duple and triple-based pulses.

After two measures of solo violin 1 (mm. 13-14, p. 54) whose line is gaily presented in the folkish mode of F mixolydian, tenor 1 enthusiastically continues with a sequence of falling 5 semi-tone intervals,

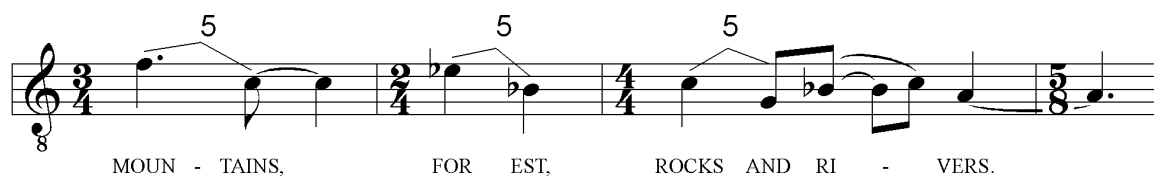


fig. 47, mm. 15-18, pp. 54-55

and the strings answer this line with a joyously animated dance in the lydian mode that emphasizes the 5 s.i.

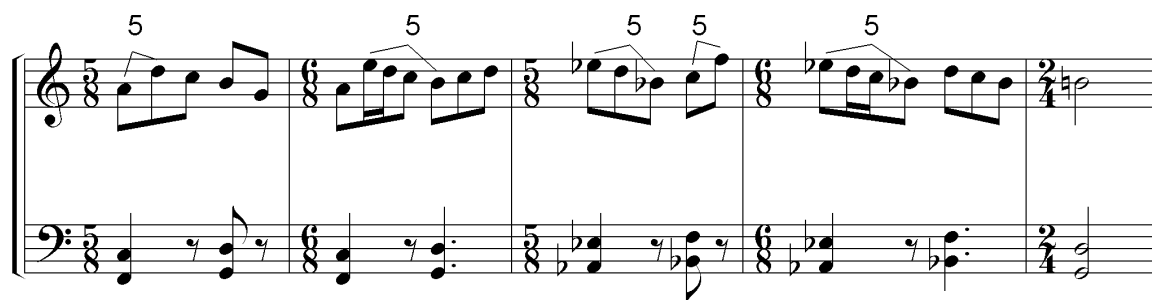


fig. 48, mm. 18-22, pp. 55-56

Both the violin solo and the jig were derived from section seven of the first movement (the “music” portion). These passages represent the musical part of Jefferson that Monticello brings to the fore in addition to the exuberance and passion he felt for the wonders of his estate.

The second section begins with the text, “With what majesty” (m. 23, p. 56) and the repetition of the quasi-refrain that is altered to fit the text.

Dm7 Em7 F#m6 G

A - BOVE THE STORM!

5
8

7

fig. 49, mm. 27-29, p. 57

In this section the harmony revolves around G. The last pitch of the quasi-refrain is harmonized so as to include a 8+5 “passion” chord. The section concludes with the jig presented by the flute, oboe, trumpet, trombone, tuba viola and cello (mm. 29-32, pp. 57-58).

The instrumental section that follows (mm. 33-45, pp. 58-60) revolves around D and contains three main components: the 2+5+4 or 7+4+3 “potential” chord presented by the woodwinds, trumpet and vibraphone; the “head” motive presented by the upper strings and orchestra bells; and the arpeggiated 7+7 “reason” chord found in the bassoon, piano, cello and double bass.

fig. 50, mm. 33-35, p. 58, a) "potential," b) "head" motive, c) "reason"

The vocal line begins the next section starting with the words, “How sublime” (m. 50). As before, the melody continues to emphasize the 5 s.i. When it gets to the “Clouds, hail, snow, rain and thunder,” the melody quotes the music of the other wonders, “Mountains, forest, rocks and rivers” (mm. 15-17, pp. 54-55).

fig. 51, mm. 54-56, pp. 61-62

There are three chords used in this section and each contains the “delight” chord to reflect the joy and excitement of the text. The relationships between the roots of these chords, E-flat, A-flat, E and E-flat or 5-4-1, are derived from the 4+1 “being” cell. They can also be thought of in the key of E-flat as I, IV, bII and I.

Along with the melody and harmony are flourishes in the woodwinds and strings that are derived from the 2+5+4 “potential” chord. The following is an example of a line derived from a “potential” cell built on B-flat.

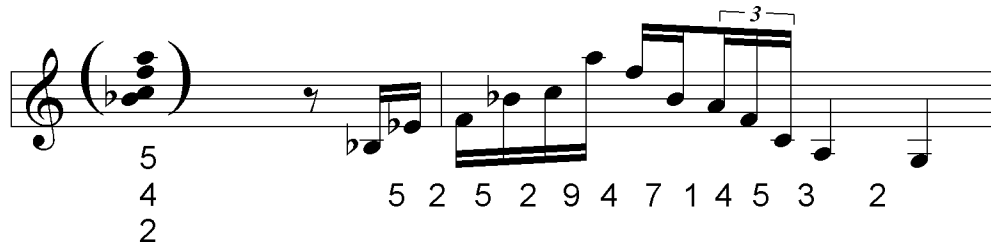


fig. 52, mm. 47-48, p. 60

The clarinets, piano and viola present this line over a “delight” chord presented by the bassoon and brass built on E-flat.

The instrumental section (mm. 59-69, pp. 63-65) that follows the text, “all fabricated at our feet,” alternates between Jefferson’s delight in his thoughts of Monticello and his yearning to be there. This is accomplished by alternating between a 7+7+7+7 “delight” chord built on D-flat that is presented in the rhythmic style of the jig and a 8+5 “passion” or “yearning” chord superimposed over a 7+7 “reason” chord built on F that is presented in duple time. This harmonic arrangement allows for the presentation of the “heart” motive at its original pitch level.

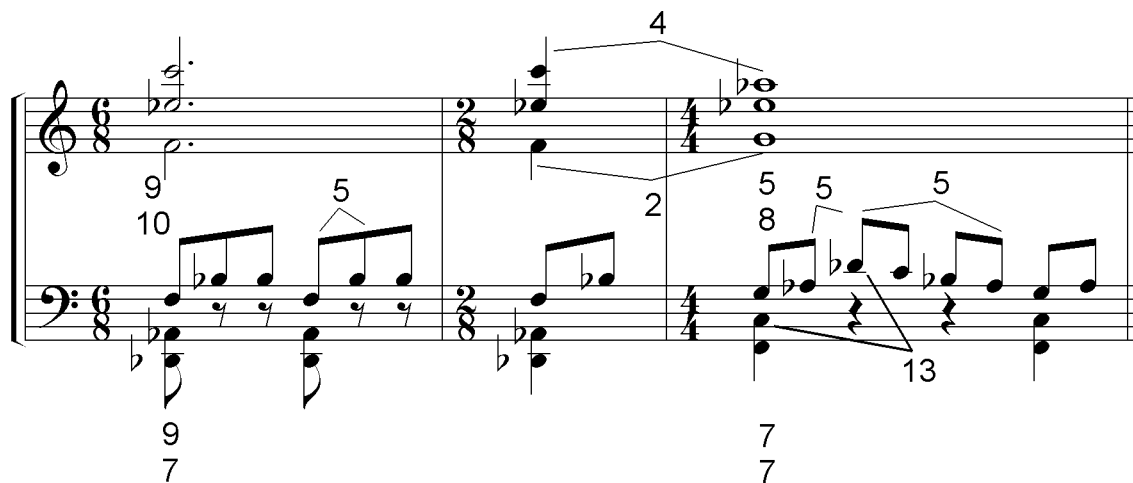


fig. 53, mm. 62-64, pp. 63-64

The previous example also shows that the melody line continues to emphasize the 5 s.i. and it creates a 13 s.i. during the “yearning.”

The harmony at the end of this section comes to rest on a 7+7+7+7 “delight” chord built on G. This harmony carries over into the beginning of the next vocal section that begins with the words, “And the glorious sun” (m. 70. p. 65). This section (m. 70-

a)					b)				
D: IV6(9)	I	iisus7	I (add G)	I/IV	Vsus	Vsus/bVI	bIV sus	VIsus/bVI	
						Eb	#IVsus/V	Vsus	bVIsus/V
									I6(9)
Delight	Reason	Passion	Potential	Reason	Reason/11	Reason	Reason/13	Delight	

fig. 54, Harmony for a) mm. 70-74, b) mm. 75-82, pp. 65-68

82, p. 65-68) could be thought of as revolving around D and cadencing on E-flat. The harmony can also be discussed as a succession of the piece’s important generating chords in which the 5+2 “reason” chord is emphasized. In the example above, b) illustrates how

the “reason” chord is combined with the 11 s.i. and 13 s.i. from the “being” and “passion” cells en route to the cadence on the “delight” chord built on E-flat.

The melody of this section continues to emphasize the 5 s.i. It slowly rises like the sun “as if out of a distant water” and rises like Jefferson’s spirits as he contemplates the vision of the sun brushing the top mountains.

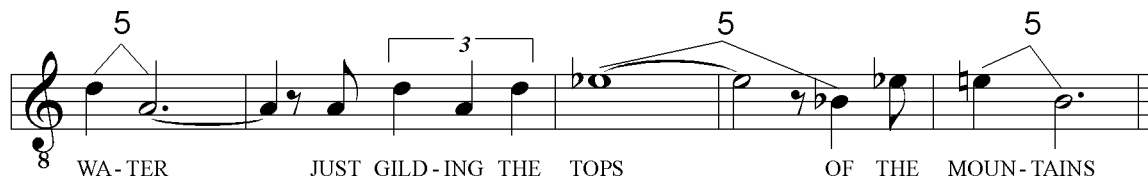


fig. 55, mm. 75-79, pp. 66-67

The text continues, “and giving life to all” where the phrase cadences on a 7+7+7+7 “delight” chord built on E-flat. The dotted quarter-note rhythm of the quasi-refrain is articulated on this sonority and slowly fades away as the quasi-refrain (mm. 83-87, pp. 68-69) returns and Jefferson (tenor 1), consumed by the intensity of the vision, dreamily restates the opening question, “Where has nature spread so rich a mantle under the eye?”

The instrumental section (mm. 88-104, pp. 69-73) that follows the quasi-refrain is similar to the first instrumental section of the movement (mm. 33-45, pp. 58-59). Like the earlier section, this one concentrates on 2+5+4 “potential” and arpeggiated 7+7 “reason” chords. Unlike earlier, this section contains references to other sections of this movement. The first reference is to the violin solo from mm. 13-14, p. 54, and is harmonized by a 13+2+5+2, a variation of a “passion” or “yearning” chord.



fig. 56, mm. 91-93, p. 70

The “yearning” chord is presented by the woodwinds and horns while the melody line is presented by the upper strings. The melody that accompanied the words, “workhouse of nature” (mm. 52-53, p. 61) emphasizes the 5 s.i. and constitutes the second reference. The reference is presented by the trumpet and trombone and is accompanied by a 7+7+7+7 “delight” chord in the woodwinds and upper strings that is



fig. 57, m. 96, p. 71

built on D-flat. The final reference is a restatement of “Mountain, forest, rocks and rivers” from the first section of this movement (mm. 15-17, pp. 54-55). In the restatement the text is sung by the alto, tenor 2 and bass and supported by the full ensemble (mm. 101-104, pp. 72-73).

The next section begins with Jefferson (tenor 1) longingly speaking the word, “Monticello” (m. 105, p. 73). Two measures later, he begins to sing again with the words, “Where I remain” and the accompaniment turns to material from section one

(culture of the earth) of the first movement (mm. 41-42, p. 8, mm. 52-58, pp. 11-12). This music was selected to convey Jefferson's desire to "tend to the culture" of the three important things referenced in the text, his family, his farm and his mind (through his books). To convey the intensity of this desire, the vocal line contains two wide upward leaps of a 14 s.i. that resolve down by a 2 s.i. (an upper neighbor tone displaced by an octave).

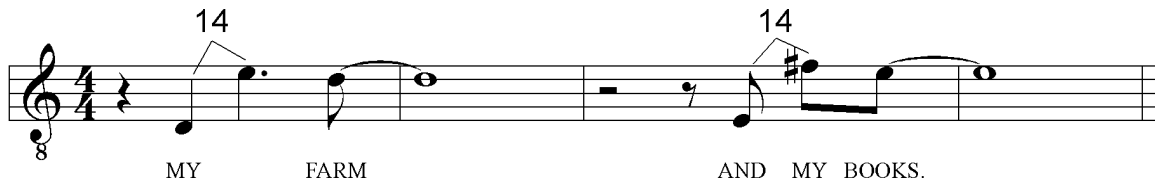


fig. 58, mm. 110-113, p. 74

Like the section from which it is derived, the harmony of this section quickly moves through the tonicization of several keys by way of a sequence. The sequence begins with the bassoon and viola, moves to the oboe and violin 2 and then to the flute, oboe and violin 1.

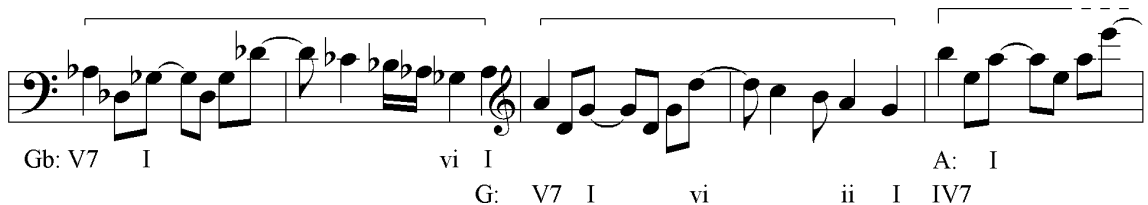


fig. 59, mm. 108-112, pp. 73-74

To reflect Jefferson's thoughts of being surrounded by the things he loved, the section ends on an incomplete "delight" chord built on C (mm. 115-117, p. 75). This

chord was preceded by an incomplete “delight” chord built on D (m. 114, p. 75) and a “delight” chord built on G (m. 115, p. 75) which creates a 7-7 root motion.

The instrumental section that follows (mm. 118-131, pp. 76-79) takes up the “culture of the earth” melody (see fig. 59). It then restates the music from measures 75-80 (pp. 66-68) that accompanied the words, “distant water, just gilding the tops of the mountains.” However, in this section a long flowing melody line is employed.

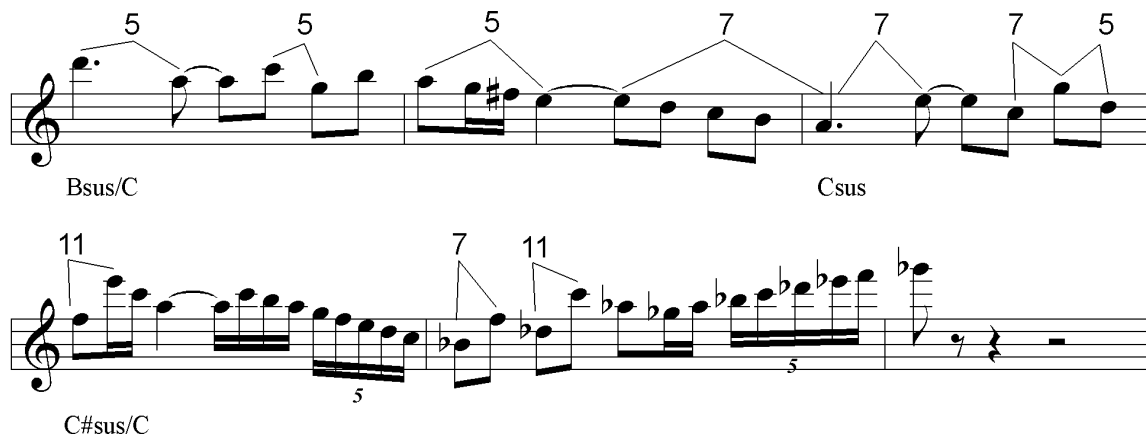


fig. 60, mm. 123-128, pp. 77-78

It emphasizes the 5 s.i., its inversion, the 7 s.i. and incorporates the 11 s.i. This line is presented by the flute, clarinets, piano and upper strings.

Following the line shown above, the alto, tenor 2 and bass restate the words, “in the bosom of his family” (mm. 128-129, p. 78) in octaves without accompaniment. This statement serves to show where Jefferson’s mind is and acts as a moment of repose, like a deep breath before a sigh. The sigh comes on the last syllable of the phrase in measure 130 (p.78). It is represented by a “delight” chord built on G and a flourish derived from the 5-2 “being” cell presented by the flute, piano and violins.



fig. 61, mm. 130-131, p. 78

Underneath this flourish, the horns, trombone, tuba, viola, cello and bass articulate the dotted quarter-note rhythm of the quasi-refrain and anticipate the next section.

The next section (mm. 132-154, pp. 79-83) begins with the return of the quasi-refrain and the voice of Jefferson, tenor 1, singing the text, “I am as happy no where else and in no other society.” The music that follows is reminiscent of the first instrumental section. It utilizes elements of the jig, the arpeggiated 7-7 “reason” and 4-5-2 “potential” cells. However, in this section the “potential” chord is presented in two parts, an 11 s.i. or 2+9 followed by a 2+5.



fig. 62, mm. 144-146, p. 81

This arrangement is desirable because it allows for the presentation of the “potential” cell and it incorporates the intervals of the “engaging of the heart” motive, the falling 4 s.i. and the rising 2 s.i. This presentation of the “potential” cell is combined with the arpeggiated 7-7 “reason” cell so as to create a 5-2-13 “passion” or “yearning” chord.



fig. 63, m. 150, p. 82

The combination shown above is restated five times at different pitch levels in both duple and triple time. The section ends on an A minor 11 chord. It could also be thought as a “reason” chord built on C that is superimposed over a “reason” chord built on A. The ensemble presents the closing sonority in the dotted quarter-note rhythm of the quasi refrain.

The final section begins (m. 155, p. 83) with the words, “and all my” over the fading sound of the winds on the A minor 11 chord. The strings pick up this harmony and delicately accompany the words “wishes end where I hope my” (mm. 156-157, p. 84) before falling to an A-flat major chord for the words, “days will.” The voice falls silent while the horns, trumpet and trombone recall the violin solo from measure 13 (p. 54) and present the “heart” motive. This gives much emphasis to the “passion” or “yearning” component (mm. 159-162, pp. 84-85) to convey the intense desire of previous statement.

AT MON - TI - CEL - LO, MON - TI - CEL - LO!

fig. 64, mm. 162-166, pp. 85-86

MON - TI - CEL - LO

fig. 65, mm. 171-172, p. 87

lxxix

CHAPTER 5

ABOUT “A DIALOGUE BETWEEN MY HEAD AND MY HEART”

The Concept

In “A Dialogue Between My Head and My Heart” Thomas Jefferson left the world a rare record of his inner struggles. He gave voice to his logical head and his emotional heart, the two diametrically opposed components of his being. Although this letter was written in response to a specific event, the manner in which Jefferson presents his struggle offers a unique look into the inner workings of his being. Rather than concentrate on the event that precipitated this letter, I selected excerpts that reflect the more universal aspects of his mind set. There are three characters in this psychological drama: the logical Head; the emotional Heart; and the conscious or whole Jefferson. The bass presents the words of the Head in a dry recitative. The second tenor presents the words of the Heart in a more affected lyrical style. The first tenor continues its role as the voice of Jefferson and narrates all of its text in this movement.

Jefferson’s Words

In August of 1786 while Jefferson was in Paris serving as the United States Minister to France, he was introduced to Richard Cosway and his young and beautiful wife Maria. Jefferson’s friend, John Trumbull, the American artist who stayed with

Jefferson in Paris while he worked on his famous painting, “The Declaration of Independence,” had introduced them. Richard Cosway was a highly successful miniaturist.¹ He has been described as a vain, undignified little man. Maria was an accomplished painter of portraits and other imaginative subjects. She has been described as “the embodiment of the eighteenth-century ideal of grace and beauty--a slim, graceful figure, fashionably, almost extremely dressed,” her voice “musical and soft--her speech an appealing mélange of five or six languages which she spoke fluently but somewhat imperfectly.”²

On the day they met, Jefferson found that he could not bring himself to part company with this fascinating and engaging woman who was as petite and musical as his dear departed Patty had been. Uncharacteristically, Jefferson canceled an appointment with an elderly duchess by fabricating the excuse of having pressing diplomatic business so that he could spend the day with the Cosways, more specifically with Maria. Over the next six weeks while Richard Cosway was engaged in the business of seeing clients, Maria and Jefferson spent many hours together. Often at the expense of his diplomatic duties, the two spent many days viewing the gardens, art and architecture of Paris and some evenings at the theater. As Joseph Ellis points out, “For Jefferson, the luxuriant beauty of a work of art activated the same deep pool of passion that a beautiful woman

¹Joseph J. Ellis, *American Sphinx: The Character of Thomas Jefferson* (New York: Vintage Books, 1997), 111.

²Andrew Burstein, *The Inner Jefferson: Portrait of a Grieving Optimist* (Charlottesville: University Press of Virginia, 1995), 76 citing Helen Duprey Bullock, *My Head and My Heart: A Little History of Thomas Jefferson and Maria Cosway* (New York, 1945), 13-16.

also tapped and the commingling of Parisian art and architecture with the seductive attraction of a beautiful young woman generated an explosive combination that left him utterly infatuated.³

During September, quite possibly in the company of Mrs. Cosway, Jefferson unsuccessfully vaulted a fence along the Seine and dislocated his right wrist. The injury was painful and disrupted his daily routine of writing. Additionally, the wrist was improperly set and plagued Jefferson for the rest of his life. Until the injury sufficiently healed, he dictated his official correspondence to his private secretary. For his personal letters, Jefferson took up the arduous task of writing with his left hand.⁴

In early October the Cosways unexpectedly decided to return home to London. Upon their departure, feeling “more dead than alive,” Jefferson returned home where, “solitary and sad,” the dialogue between his head and heart “took place.” Painstakingly, Jefferson released his thoughts and emotions to pen and paper, the arena in which he was the most comfortable. After countless hours of grappling with his trauma and laboriously writing with his left hand, Jefferson cathartically produced a twelve-page letter comprised of over four thousand words. The letter produced the release he needed to calm the troubled waters of his heart and mind. In this respect it was as much a letter to himself as it was a letter to Maria Cosway. The letter was personally delivered by John Trumbull who joined the Cosways in London en route to America.⁵

³Ibid., 78; Ellis, *American Sphinx*, 111.

⁴Burstein, *The Inner Jefferson*, 78.

⁵Ibid.

The excerpts from this letter have been selected to convey Jefferson's thought processes and his prevailing philosophy of life. There are no direct references to Maria Cosway. The designations of "Head" and "Heart" are those of Jefferson. The designation of "Jefferson," representing the conscious or whole Jefferson, is my interpretation of the material that was originally contained in the Heart's extended closing section. Statements so designated contain elements of both the "Head" and the "Heart," a balance between sterile calculation and unbridled emotion.

The following is the text that appears in this movement:

Head: Well friend, you seem to be in a pretty trim.

Heart: I am indeed the most wretched of all earthly beings. Overwhelmed with grief, every fibre of my frame distended beyond its natural powers to bear.

Head: These are the eternal consequences of your warmth and precipitation. You confess your follies, but still you hug and cherish them. No reformation can be hoped where there is no repentance.

Heart: Oh, my friend! This is no moment to upbraid my foibles.

Head: While suffering under your follies, you may perhaps be made sensible of them. Harsh, as the medicine may be, it is my office to administer it.

Heart: Retrace all of those scenes to me and I will forgive the unkindness with which you were chiding me!

Head: Thou art the most incorrigible of all beings that ever sinned! I remind you of the follies intending to deduce from them some useful lessons for you. Instead you kindle at the recollection, you retrace the whole series with a fondness which shows you want nothing but the opportunity to act it over again.

Heart: Deeply practiced in the school of affliction, the human heart knows no joy which I have not lost, no sorrow of which I have not drunk.

Head: I wish to make you sensible how imprudent it is to place your affections on objects you must so soon lose and must cost you such severe pangs. The art of life is the art of avoiding pain. Friendship is but another name for an alliance with the follies and misfortunes of others. Our own miseries are sufficient. Why enter into those of another?

Heart: Let the sublimated philosophers grasp visionary happiness. They mistake for Happiness the mere absence of pain. Had they ever felt the solid pleasure of one generous spasm of the heart, they would exchange it for all the frigid speculations of their lives.

Jefferson: The world abounds indeed with misery; to lighten its burdens, we must divide it with on another. Assuredly, nobody will care for him who cares for nobody. But friendship is precious, not only in the shade, but in the sunshine of life. Thanks to the benevolent arrangement of things, the greater part of life is sunshine. We have no rose without its thorns; no pleasure without alloy. It is the condition annexed to all pleasures, not by us who receive, but by him who gives. I am conscious that the pleasures were worth the price I am paying. Hope is sweeter than despair.⁶

It is important to note that unlike the letters Jefferson wrote to his wife, he saved this letter for posterity. The fact that this letter survives suggests that Jefferson's love for his departed wife outweighed the passing infatuation with Maria. Given the similarities in appearance, demeanor and personality between Patty and Maria, this letter may offer some insight into the probable tone and style of Jefferson's correspondence with Patty. Judging by Jefferson's actions, there is little doubt that his infatuation with Maria Cosway was intense, intense enough to compel Jefferson to commit his thoughts and emotions to pen and paper. Aside from the sensational drama connected to this letter, the documentation of Jefferson's inner thoughts is invaluable in understanding how he

⁶Adrienne Koch and William Peden, ed., *The Life and Selected Writings of Thomas Jefferson* (New York: Random House, 1993), 367-377.

looked at the world, how he evaluated situations, and how he chose to relate with his fellow human beings. Thus, the emphasis of this movement is on the latter.

The Music

As stated above, the text of this movement is presented by three characters, the Head, the Heart and Jefferson. The movement is divided into two basic parts, the dialogue between the Head and Heart, and Jefferson's evaluation of the points argued in the dialogue. The characters are musically delineated by unique melodic and accompanimental components as well as by orchestration.

The dialogue is comprised of an introduction followed by alternating statements by the Head and the Heart. The length of each statement varies widely. Accordingly, the lengths of the musical sections that present these statements also vary widely. These sections are defined by changes in style, texture and gesture.

The melody of the Head is abrupt, compact and repetitive. It is generated from the 1-3 cell. This cell is derived from the combination of the melodic 3 and 4 semi-tone intervals of the "engaging of the mind" motive of the first movement (m. 1, p. 1).

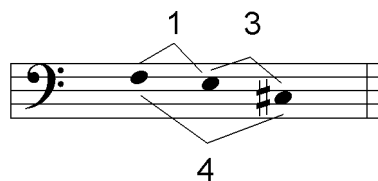


fig. 66, The Head's melodic cell

The overwhelming majority of melodic intervals employed by the Head are either a 1 semi-tone interval (s.i.) or a 3 s.i. An example of a typical melodic line of the Head is shown below.

Figure 67 shows two staves of music in bass clef. The first staff is in 3/4 time and contains the lyrics "THESE ARE THE E - TER - NAL CON - SE - QUENC - ES OF YOUR". The second staff is in 4/4 time and contains the lyrics "WARMTH AND PRE - CIP - I - TA - TION.". Fingerings are indicated by numbers 1, 3, and 0 above the notes. The melody consists of eighth and quarter notes, with some rests.

fig. 67, mm. 26-29, pp. 96-97

The melody lingers on pitches that are members of the 1-3 cell to reflect the Head's conciseness and efficiency while stressing the point of the text.

Deviation from the rigidity shown in the previous examples occurs when the pitch level of the cell shifts, usually corresponding to portions of the text that convey the Head's frustration with the Heart.

Figure 68 shows a single staff of music in bass clef. The lyrics are "NO REF - OR - MA - TION CAN BE HOPED WHERE THERE IS NO RE - PEN - TANCE.". Fingerings are indicated by numbers 1, 3, 2, 1, 3, 2, 1, 3, 3, 3, 3, 0, 3, 3, 4 above the notes. The melody includes eighth, quarter, and half notes, with some rests.

fig. 68, mm. 33-35, pp. 98-99

Deviation also occurs at the end of most of the Head's sections. When employed, the Head berates the Heart by repeating a key word from the preceding phrase.



fig. 69, m. 77, p. 111

In the example shown above, the berating turns to mockery as the Head imitates the 5-8 melodic shape of the Heart. The Heart's entrances often overlap the concluding words of the Head's phrases to convey the dynamic of a heated exchange.

The melody of the Heart is fluid, expansive and varied. In contrast to the tuba or bassoon which often reinforce the Head's vocal line, the Heart's vocal lines are predominantly reinforced by the flute or violin 1. The lines of each phrase of the Heart contain all or most of the members of the chromatic scale and utilize all intervals except for the 10. The most important of the utilized intervals are the 13, 11, 9, 3 and 1. Except when quoting material from the first movement, the 13 s.i. and 11 s.i. are found at the

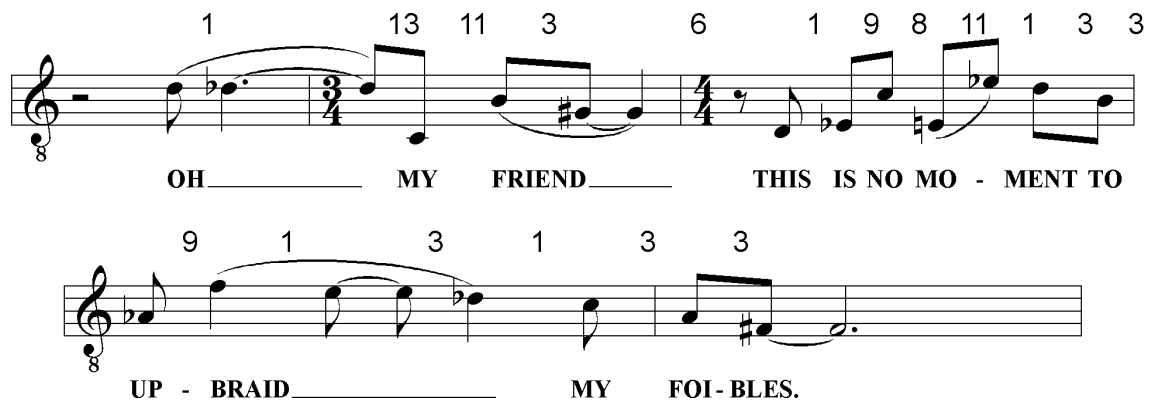


fig. 70, mm. 36-40, pp. 99-100

beginning of the Heart's phrases. The 9, 3 and 1 semi-tone intervals are prominent in the body of the phrases and each phrase ends with a direct or indirect falling 3 s.i.

Another important melodic element for the Heart is the direct quote of the primary melody from section seven, “Music is invaluable,” of the first movement (mm. 126-134, pp. 27-28). The Heart utilizes this quotation twice. It is employed when the text speaks of recalling happier times (mm. 49-56, pp. 103-104) and experiencing “the solid pleasure of one generous spasm of the heart” (mm. 118-129, pp. 124-126). Unlike the setting in the first movement, the music is notated in three-eight time.

8 HAD THEY EV - ER FELT THE SOL - ID PLEA - SURE OF ONE GEN - ER - OUS

8 SPASM OF THE HEART, THEY WOULD EX -

8 1 1 1 1 11 5 8 1 1 3

8 CHANGE IT FOR ALL THE FRI - GID SPEC - U - LA - TIONS OF THEIR LIVES.

fig. 71, mm. 118-131, pp. 124-127

The example above shows how the music abruptly changes when it reaches the text, “frigid speculations.” At this point (mm. 130, p. 126), the Heart mocks the Head by imitating its characteristic 1-3 melodic shape, but it interjects an outline of a 13 s.i. (5-8). Furthermore, the melodic gesture in question also satisfies the Heart’s proscribed requirement of a falling 3 s.i. (F-D) at the end of a phrase. In this case it is an example of an indirect falling 3 s.i.

In terms of the accompaniment, the Head's melodies are reinforced by either the bassoon or the tuba and are accompanied by the piano and percussion. The accompaniment is sparse, thinly textured and pointalistic. The rhythm of the sparse accompaniment figures is designed to be contrary to the rhythm of the melody. This results in isolated points of sound presented in a syncopated fashion. The isolation of the

The image shows two systems of musical notation. Each system consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The first system's vocal line has the lyrics "WARMTH AND PRE-CIP-I - TA - TION." and the piano accompaniment has fingerings 6, 8, 10, 6, 5, 3, 2, 7, 3, 2, 6, 7. The second system's vocal line has the lyrics "YOU CON - FESS YOUR FOL - LIES, BUT STILL YOU" and the piano accompaniment has fingerings 5, 5, 13, 6, 5, 11.

fig. 72, mm. 28-31, pp. 96-97

sound represents the Head's method of isolating and analyzing each minute detail of a problem or situation.

The example above is typical of the accompaniment for the Head sections. The notes in the bass clef are those from the left hand of the piano. Notice that the pitches employed are found in the piano's lowest two octaves and are generally separated by a 6 s.i. or greater. This arrangement has been selected to further isolate each pitch. In the first three Head sections, these pitches are reinforced and colored by either a tenor drum, a large tom-tom or a bass drum that is struck with a wooden stick.

The example above also shows typical harmonies that are found in the right hand of the piano, the 5+6, 6+2+3, and 5+5. In the first two harmonies, the outer two members of the chord emphasize the 11 s.i. from the "being" cell. The 5+5 is an alternate arrangement of the 7+7 "reason" chord. In the first three Head sections, these sonorities are reinforced and colored by sand blocks.

In the Head's fourth section (mm. 58-76, pp. 105-110) the accompaniment incorporates a rhythmic figure from the Heart's previous three-eight section.



fig. 73, mm. 49-50, p. 103

This pattern is employed in a mocking fashion. The following example shows two of the numerous manifestations of this pattern.

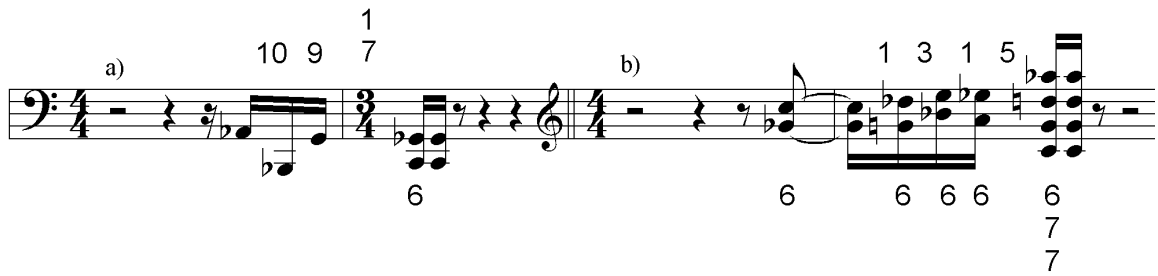


fig. 74, a) mm. 59-60, p.105, b) mm. 70-71, pp. 108-109

In the example above, a) is presented by the piano and the marimba one octave higher.

The music of b) is presented by the piano with the upper notes (concluding with A-flat and G) being doubled one octave higher by the xylophone and the lower notes

(concluding with D and C) being presented by the marimba.

The accompaniment mocks the Heart in other ways. An example is when the Head gets to the word, “pangs.” The piano presents a series of melodic 13 semi-tone intervals and 8+5 harmonic structures that reach into the upper extreme of its register.

fig. 75, m. 96, p. 117

The sense of mockery is heightened by the Head's exaggeration of the "s-zzz" at the end of the word "pangs." This exaggeration is further accentuated by the use of the ratchet.

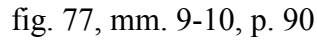
The effectiveness of the accompaniment's role in illuminating the different characteristics of Head and the Heart and delineating each character's separate sections is dependent upon marked differences in style, texture and gesture. Thus, in contrast to the sparse, thin and pointalistic accompaniment of the Head, the Heart's accompaniment is busy and dense, with broad, sweeping gestures.

The instrumental introduction of the movement represents the entrance of the Heart into the arena of the dialogue. It begins with one of the components of the Heart's accompaniment, a tutti line in the woodwinds and strings that emphasizes the melodic 9, 1 and 3. This line is presented with increasingly smaller rhythmic values, conveying the swelling emotion of the heart.

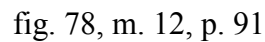


fig. 76, mm. 1-4, p. 88

This line is followed by another component of the Heart's accompaniment, (mm. 4-6, pp. 88-89) punctuating brass chords. The introduction ends as do most of the Heart's sections, with a flurry of thirty-second notes in the upper woodwinds and upper strings.



In the subsequent sections, an ascending line that occurs a beat or two prior to the vocal entrance announces the beginning of a new Heart section. This represents the swelling of emotion or the building of intensity that is needed to convey the sentiment of the Heart's words. In most sections the lines emphasize the 1-2 cell.



Like the Melodies of the Heart, the accompaniment melodically and harmonically emphasizes the intervals of “passion” and “being,” the 13 s.i. and 11 s.i. These two

The musical score is divided into six sections labeled A through F. Sections A and B are in 3/4 time. Section C is in 5/4 time. Sections D, E, and F are in 2/4 time. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 and 6-8. Chords are indicated by numbers in boxes.

fig. 80, mm. 20-25, pp. 94-95

intervals are often found in arpeggiated states or as component parts of chords. As a result they are sometimes disguised. The 13 s.i. is sometimes presented linearly or

vertically as an 8-5 or a 7+6. The 11 s.i. is found as a 7+4, 5-6, or a 4+1+6. The linear and vertical 7 s.i. is useful in creating lines and chords that disguise the 13 s.i. and 11 s.i. A more obscure route to a linear 13 s.i. is accomplished by employing two ascending 7 semi-tone intervals followed by a falling 1 s.i. ($7 + 7 - 1 = 13$). Vertically, if two 7+7 “reason” chords are superimposed and separated by a 4 s.i., the resulting chord, a 7+7+4+7+7, contains two 11 semi-tone intervals. If two 7+7 chords are separated by the a 6 s.i., the resulting chord, a 7+7+6+7+7, contains two 13 semi-tone intervals. In the example above, the these hidden intervals are boxed.

The preceding example shows six components of the Heart’s accompaniment which are labeled A-F. A is a succession of chords whose intervals expand. These chords convey the expansive nature of the Heart’s emotion. They are always presented by the brass. B is a tutti line that corresponds to the melodic line of the vocal melody. The tutti conveys the heightened tension of the text. The woodwinds and upper strings are always present when this component is employed. The color of this line is sometimes supplemented with the addition of the trumpet or horn. C consists of sixteenth notes and sixteenth-note sextuplets that are arpeggiated 11 and 13 semi-tone intervals. These represent the stirring of the Heart’s passion. These arpeggios are predominantly presented by the clarinets, bassoon, trombone and cello. D contains chords that are comprised of superimposed 7+7 chords. These chords represent the internal battle and are always presented by the brass. E is comprised of sixteenth-note sextuplets that present arpeggiated 7 semi-tone intervals. The sextuplets also incorporate an indirect and direct 13 s.i. This represents the constant tension between reason and passion. The

gesture of E is similar to that of C, and they are similarly orchestrated. F contains thirty-second-note lines that emphasize the 1-2 cell. These frenzied lines represent the emotional agitation that surfaces when the Heart speaks of its plight. The upper woodwinds and strings present these lines. These components are repeatedly employed in the Heart's subsequent sections. When they reappear, they do not necessarily appear in the same order as they do in this example.

The end of the dialogue occurs when the Heart states, "frigid speculations of their lives" (mm. 130-131, pp. 126-127). The end of the dialogue overlaps with the beginning of part two of this movement (m. 131, p.127). The opening of part two utilizes music from section five, "science" of the first movement (mm. 93-97 and 100-103, pp. 20-22). The opening gesture melodically outlines the interval of "passion," a 13 s.i., as it does in its original presentation, and concludes with a succession of three chords, the 8+5 "passion," the 7+4 "being" and the 2+5 "reason." As the 2+5, or more accurately the 8+2+5, chord is sustained, the first tenor narrates its first lines of the movement, "The world abounds indeed with misery" (mm. 135-136, p. 127). Conveniently, the quoted music emphasizes the 13, 11 and 7 semi-tone intervals, significant intervals from the first part of the movement. More importantly, this particular music is employed at this point on account of the gentle coexistence of "passion," "being" and "reason." The coexistence of these elements is more consistent with the whole Jefferson or at least more consistent with the persona that Jefferson outwardly projected.

As the 8+2+5 chord fades, a figure that is derived from the "head" motive of the first movement (m.1, p.1) begins and the narration continues, "to lighten its burdens."

The figure utilizes the pitch relationships of the “head” motives and a rhythmic pattern and style that is similar to the Head’s accompaniment from earlier in the movement. This represents the engaging of Jefferson’s mind, but in a more tempered or humane manner than that of the Head.



fig. 81, a) mm. 137-138, p. 128, b) m.1, p. 1

The figure above shows a), the pattern in question, and b), the “head” motive from which it was derived.

Following the words, “we must divide it with one another,” the gesture of the opening of part two of this movement is repeated at a new pitch level. Tenor 1 continues with the words, “Assuredly, nobody will care for him.” As these words are articulated, the pattern derived from the “head” motive of the first movement is restated. However, this time it is presented by the xylophone, marimba, piano and *pizzicato* strings which musically references the coldness of the Head. This accompaniment continues through the presentation of the words, “But friendship is precious” (m. 149, p. 130). At this point, members of the woodwind, brass, percussion, and strings come together for a presentation

of the “heart” motive (m. 4. p. 1) from the first movement. The 8+5 “passion” chord is sustained while the narration continues, “not only in the shade” (m. 152. p. 130).

The music presented in measures 153 through 163 is an expanded version of the music found in the introduction of the first movement (mm. 6-9, pp. 1-2). Over the top of this material, tenor 1 presents the words, “Thanks to the benevolent arrangement” through “but by him who receives.”

A brief interlude follows this last portion of text. The woodwinds and upper strings present a gesture that is similar to that of the two-chord “head” motive. The first chord is comprised of an interval from the “experiencing” chord, a 9 s.i., and one from the “passion” chord, an 8 s.i., that is separated by a 5 s.i., an interval of the “reason” chord. The second chord is comprised of all of the members of a “delight” chord, but instead of a 7+7+7+7, the members are soberly arranged 5+5+5+4. The two chords are connected by a falling and rising 4 s.i. Underneath the final sonority, the cello and marimba present a pensive melody that is an elaboration of a 13 s.i.

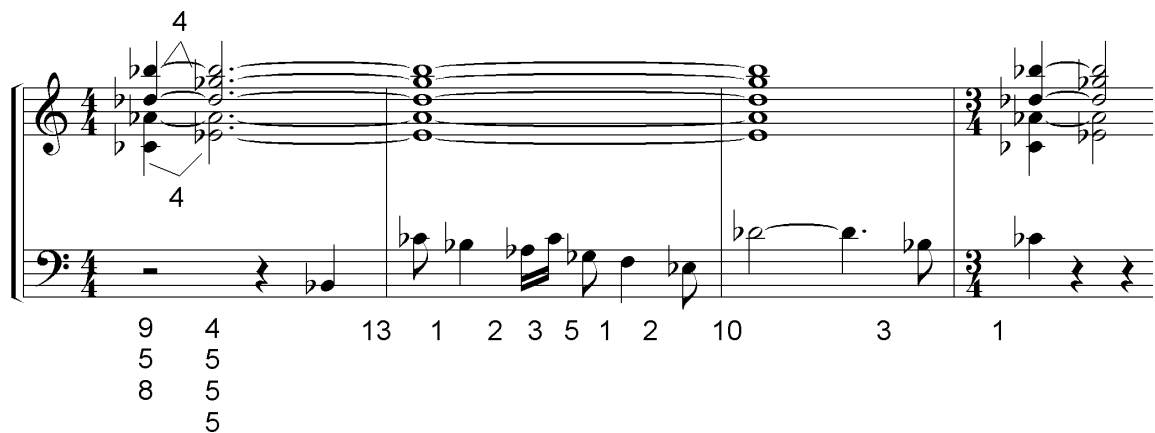


fig. 82, mm. 164-167, p. 133

It is important to note in the melody shown above that the opening and closing intervals both employ B-flat and C-flat. One creates a 13 s.i. while the other creates a 1 s.i. This signifies that the intensity of an emotional event (13 s.i.) will subside with reflection into a more manageable state (1 s.i.). After this melody, the woodwinds and upper strings repeat the gesture of measures 164 and Jefferson (tenor 1) continues, “I am conscious that the pleasures were worth the price I am paying.”

In the final seven measures of the movement (mm. 168-174, p. 134), the “heart” motive is stated three times at an increasingly softer volume. After each of the first two statements and over the “passion” or “yearning” chord, Jefferson replies, “Hope is sweeter than despair.” On the third statement, after pausing on the “passion” chord, it resolves to an A-flat major triad in first inversion whereupon Jefferson sums up his feelings in a single word, “Hope.”

CHAPTER 6

ABOUT “THE FREE MIND”

The Concept

“The Free Mind” explores one of the most fundamental beliefs that Jefferson possessed, the belief that the mind was created free. In matters moral, philosophical, political or religious, Jefferson held that all individuals are responsible for engaging their own minds to determine what is right, rather than blindly adapting the beliefs of others. The excerpts presented in this movement convey Jefferson’s fervent belief in the freedom of the mind and his mistrust of individuals or institutions who try to impose their beliefs on others. The phrase, “Almighty God has created the mind free,” is presented by all four of the vocalists. This phrase is repeated throughout the movement. The remainder of the text is presented by the first tenor. Approximately half of the first tenor’s lines are sung while the other half are narrated.

Jefferson’s Words

The belief in the free mind is a core element of Jefferson’s being. Without it he could not have written *A Summary View of the Rights of British America* in 1774, the *Declaration of Independence* in 1776, or the *Act for Establishing Religious Freedom* in Virginia in 1779. Additionally, he most likely he would not have vigorously sought

knowledge, for if he simply believed what he was told, there would be no need to examine all of the available information on a subject in order to draw his own conclusions. Without this belief, Thomas Jefferson would not have been Thomas Jefferson.

Jefferson's belief in the free mind compelled him to be one of the leading figures of his day for the support of religious freedom. This stance made Jefferson the political enemy of most of the clergy, particularly the New England Congregationalists and the Episcopalians. Each of these groups believed that their sect should be established as the proper and official American religion. Jefferson's concern, like other intellectuals of the Enlightenment, is rooted in his belief that moral opinions should originate from active thought. An imposition of a state religion could not have been more inconsistent with this belief.¹

Jefferson believed that free political thinking was as important as free religious thinking. The opening quotation of this movement illustrates this fact. In response to the query, "Are you an anti-federalist?" posed by the statesman, musician and author, Francis Hopkinson, Jefferson replied that he is not a federalist, because:

I never submit the whole of my opinion to the creed of any party of men where I am capable of thinking for myself, be it in religion, in philosophy, in politics or anything else.

Though not included in the music, the sentences that follow further illustrate this fact:

"Such an addiction is the last degradation of a free and moral agent. If I could not go to

¹Andrew Burstein, *The Inner Jefferson: Portrait of a Grieving Optimist* (Charlottesville: University Press of Virginia, 1995), 258, 261.

heaven but with a party, I would not go there at all. Therefore, I am not of the party of federalists. But I am much farther from that of an anti-federalist.”²

In the *Act for Establishing Religious Freedom* which was written in 1779 and ratified in the Assembly of Virginia in 1786, Jefferson succinctly proclaimed his belief, “Almighty God has created the mind free.” Another line from this document is included in this movement, “Our civil rights have no dependence on our religious opinions.”³ It is important to note that these two lines are not taken from Jefferson’s letters. In his letters, Jefferson often wrote of the importance of the application of reason and of separating religion from politics. Of the letters that I reviewed, none conveyed Jefferson’s beliefs more eloquently or concisely. For this reason, the inclusion of these two sentences is warranted.

Jefferson believed that the complexities of organized religion were created to keep its congregations confused and thus, easier to control. In a letter to the Quaker, Dr. George Logan dated November 12, 1816, Jefferson stated, “The sum of all religion as expressed by its best preacher, ‘fear God and love thy neighbor’ contains no mystery, needs no explanation.” Although not included in the music, the lines that follow accentuate this sentiment, “But this won’t do. It gives no scope to make dupes; priests could not live by it.”⁴

In a letter to Margaret Bayard Smith which was written in August of the same year, Jefferson stated his view on the nature of the individual’s relationship to religion

²Adrienne Koch and William Peden, ed., *The Life and Selected Writings of Thomas Jefferson* (New York: Random House, 1993), 424.

and more directly expressed his mistrust of the clergy, “Religion is a concern purely between our god and our consciences for which we are accountable to him and not to priests.”⁵

In a letter dated April 12, 1803, to Dr. Benjamin Rush with whom Jefferson exchanged many letters on the topic of religion, Jefferson emphatically stated his mistrust of religious institutions and offered some insight to his religious perspective: “To the corruptions of Christianity I am indeed opposed, but not to the genuine precepts of Jesus himself. I am a Christian in the only sense he wished anyone to be.”⁶

In Jefferson’s mind, nothing was exempt from scrutiny. He stated this quite dramatically in a letter dated August 10, 1787, that he wrote to Peter Carr, one of his favorite nephews. Peter was pursuing his education in Williamsburg and Jefferson was assisting in outlining Peter’s course of study. In this particular letter, Jefferson comments on Peter’s study of Italian, Spanish, moral philosophy, religion and the positive and negative effects of travel on the process of learning and living. In the section devoted to religion, Jefferson advises, “Fix reason firmly in her seat and call to her tribunal every fact, every opinion. Question with boldness even the existence of God; because, if there be one, he must more approve of reason than that of blindfolded fear.” Jefferson repeatedly instructs Peter to lay aside all prejudices and to neither believe nor reject anything because someone else had done so. He continues, “Your own reason is the only

³Ibid., 289.

⁴Burstein, *The Inner Jefferson*, 260.

⁵Ibid.

⁶Koch, *Selected Writings*, 519.

oracle given you by heaven and you are answerable, not for the rightness, but the uprightness of the decision.”⁷

Although Jefferson’s comments to Peter Carr were given in the context of religious matters, they represent Jefferson’s approach to everything he encountered. He questioned every fact and opinion. He read, researched and considered all perspectives before he came to a conclusion. Thus, Jefferson was more concerned with the uprightness of a decision than the rightness. That is to say that he was concerned with forming an opinion that was consistent with his perception of what was virtuous or truthful, rather than possessing an opinion that conformed to the standards of a particular individual, group or even the prevailing standards of society. Jefferson was an avid thinker because he believed that it was his right and duty to use his free mind. This belief was the cornerstone of Jefferson’s being.

The Music

The music of this movement is derived primarily from the 1-4 “being,” 7+7, 5+5, 2+5 “reason,” 2+5+4, 7+4+3 “potential” and 1-2 “idea” cells. These cells were selected because of their association (from Jefferson’s perspective) with the free mind. The free mind is an essential part of Jefferson’s being. In free thought, Jefferson formulated ideas, applied reason and looked for the hidden potential before drawing a conclusion.

Formally, this music freely follows the text. The majority of the text is presented by the voice of Jefferson, tenor 1. The piece is tied together by the periodic return of a

⁷Ibid., 399-400.

chorus. The chorus is comprised of the line, “Almighty God has created the mind free” and is sung by all the vocalists.

The movement opens with tenor 1 narrating the first excerpt, “I never submit the whole of my opinion . . . in politics or anything else,” while the ensemble remains silent. A timpani roll begins after the word, “else” and the first presentation of the chorus immediately follows.

The text of the chorus is presented by all four of the vocalists. The musical lines of the vocalists are supported by the woodwinds and horn 1. The melody is presented by the alto, flute and oboe. The basic shape of the melody is a downward moving 1-4 “being” cell followed by a rising 2 semi-tone interval (s.i.). The skeletal motion of this line is that of a falling 3 s.i. This interval is related to the “engaging” motive and is an interval from the “idea” cell.



fig. 83, mm. 3-6, pp. 135-136

This melody is predominantly harmonized by chords that contain a 2+5 “reason,” 2+5+4 or 1+2+5 “potential” chord. These chords revolve around C. The sonority of the final harmony is comprised of a 7 s.i. and its inversion, the 5 s.i. which conveys the openness of Jefferson’s mind.

AL - MIGHT - Y GOD HAS CRE - AT - ED THE MIND FREE.

5 4 5 7
5 5 2 2
2 4 1 3
7 5

5 5 4 7 5 4 7
5 2 2 1 3 2 5
7 7 5 5

fig. 84, mm. 3-6, pp. 135-136

At the mid-point and end of the vocal phrase, on the words “God” and “free,” respectively, the brass, percussion, piano and strings answer the woodwinds and vocalists. The answer emphasizes the 7, 7+7, 7+10, 5-2 from the “reason” cell and, to a lesser degree, the 3, 1-2 from the “idea” cell. The answer at the end of the phrase has a distinctive rhythmic feature; the pulse changes from measure to measure while the

2 6 1 1 1 1 3 3 1 3 2 2 2 3 10 2 2 3 2 5 3

3 5 2 5 5 5 2 5 2

7 7 7 7 7 10 7 7 7 2 9 7 2 5
7 7 7 7 7 7 7 7 7 7

fig. 85, mm. 7-10, pp. 136-137

sixteenth-note remains constant. The progression of change in pulse is: a quarter-note, eighth-note, dotted eighth-note, eighth-note. The change in pulse represents changing perspectives of the mind as it evaluates a thought or idea. The chorus is repeated (mm.

11-16, pp. 136-137) with slight variation. Instead of continuing with the second rhythmically distinct answer at the end of the vocal phrase, the next section begins.

This section (mm. 17-26, pp. 138-140) begins with the line, “Our civil rights have no dependence on our religious opinions.” The melody and accompaniment lines are generated from the 1-2 “idea” cell. The melody is presented by tenor 1 and revolves



fig. 86, mm. 18-20, pp. 138-139

around G. The melody is supported by the cello which is joined at the end of the phrase by the flute.

In the accompaniment, the oboe, horn 1 and trombone each present lines that trace a 1-2 “idea” cell. These lines have been constructed so that the rhythms are independent of one another. The combination of these lines creates the general effect of a G-minor sonority.

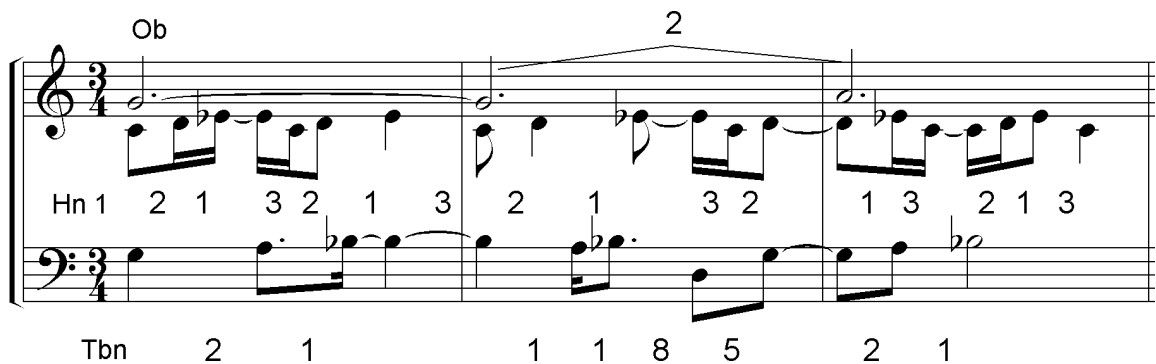


fig. 87, mm. 17-19, pp. 138-139

Beneath these repeating “idea” cells that hover around a G-minor sonority, the bassoon, piano, viola and bass present isolated falling 7 semi-tone intervals. These figures represent flashes of reason that penetrate the sea of ideas.



fig. 88, mm. 19-22, p. 139

The phrase cadences on D and A, a 7 s.i. and its inversion, the 5 s.i. Underneath this sustained sonority, rising harmonic 7 semi-tone intervals act as a transition to the next section.



fig. 89, mm. 24-26, p. 140

The rising 7 s.i. figure, shown above, is derived from music presented in measures 7 and 8 (p. 136). This music is employed to briefly recall the feel of the chorus. To strengthen the connection, the music reappears at the same pitch level as it did in the original chorus.

The next section begins (m. 27, p. 140) with the 7 s.i. still sounding as a 7+7 “reason” chord, built on A-flat, is presented by the upper strings, piano and bowed vibraphone. The resulting chord, 5+6+1+6+7 contains two 6 and two 13 semi-tone

intervals from the “struggle” and “passion” cells. This sonority represents the intensity of Jefferson’s beliefs and his frustration with those who try to inflict their beliefs on others. As the 5+7 chord fades, the 7+7 chord continues to sound while tenor 1 begins to narrate the next quotation, “The sum of all religion” (m. 28, p. 141). Throughout this section the upper strings and vibraphone present a stream of parallel 7+7 chords which represents truth (mm. 28-33, pp. 141-142). This passage is similar to the “fate” gesture found in the second movement (i.e., mm. 1-4, p. 37). The difference here is that the movement of all the chords is in a single direction--downward--rather than a continually changing direction.

Following the narration, a variation of the chorus returns (mm. 34-39, pp. 142-143). The shape of the melody remains the same, but there is a minor change in the opening rhythm: “Almighty” is articulated on offbeats and “God” is presented on the beat (mm. 34-35, p.142). The harmony continues to emphasize the 5+5, 2+5 “reason” and 2+5+4, 7+7+5+4 “potential” cells and is expanded to emphasize the 11 s.i. and 13 s.i., from the “being” and “passion” cells. The orchestration is expanded as well. The low brass and low strings join the woodwinds and voices. Unlike the first presentation of the chorus, the answer that occurs after the word, “God,” outlines a 13 s.i. and is presented by the flute, piano and upper strings. The outline begins with the 1-4 “being” cell.

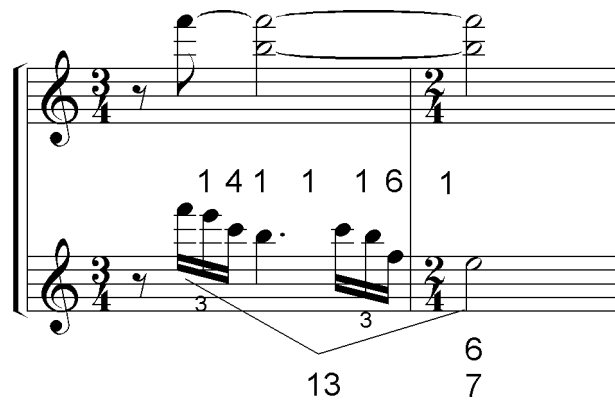


fig. 90, mm. 35-36, p. 142

The musical answer that follows the word, “free,” does not employ the rhythmic gesture that changes pulse. In this case the line emphasizes the 5 s.i.

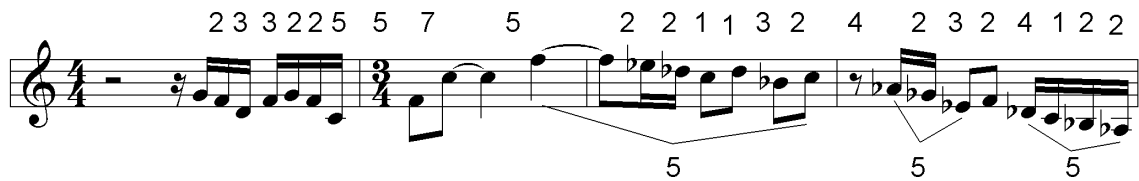


fig. 91, mm. 39-42, p. 143

A seven measure instrumental interlude follows. It consists of two superimposed 7+7 “reason” chords that move in contrary motion. They are surrounded by aggressive percussion figures. This interlude represents the debate of two opposing principles.

fig. 92, mm. 43-45, p. 144

The next section (mm. 50-59, pp. 145-147) contains the text, “Religion is a concern.” The melody emphasizes the 3 s.i. and 5 s.i., from the “idea” and “reason” cells. The first tenor sings the text and is reinforced by clarinet 2.

fig. 93, mm. 52-54, pp. 145-146

cxi

After tenor 1 presents the words, “and not to priests,” the brass and woodwinds present the final chord of the section. It is two 7+7 “reason” chords that are separated by the interval of “passion,” a 13 s.i., or a 7+7+13+7+7 chord. This is the same chord that was employed at the end of the emotion-filled second movement. In this case the chord was selected to convey Jefferson’s passionate belief in personal accountability and his disdain for those who tried to interfere.

The chorus is then restated (mm. 60-67, pp. 147-149). In this presentation the voices are doubled by the strings instead of the woodwinds. The 4-5-2, 2+5+4 “potential” cell is more prominent and the style is gentler than in previous presentations. Following the word, “God,” clarinet 1 gently presents an answer that is derived from the 4-5-2 “potential” cell.



fig. 94, a) mm. 61-63, pp. 147-148, b) “Potential” chord

The chimes join the voices to articulate the word, “free,” (m. 65, p. 148). They symbolize the bell of freedom. The bell of freedom is followed by the sounding of the “fate” or “destiny” motive (parallel 7+7 chords that change direction) which is presented by the horns, trombone and piano. The elements that represent freedom and destiny are brought together to convey Jefferson’s belief that the freedom of the mind is inescapable,

even in repressive surroundings. Though repression may succeed in the some societies, it is only a matter of time before the inherent freedom rises to the surface.

Over the final 7+7 “reason” chord of the “destiny” motive, the woodwinds, piano and upper strings present a flurry of sixteenth and thirty-second notes (m. 67, p. 149). This line emphasizes the 1-2 “being” cell and its span encompasses a 13 s.i. The flurry of notes precedes the presentation of the words, “To the corruptions of Christianity.” They reflect Jefferson’s frustration with the corrupters of people’s faith.

The narrated phrase, “To the corruptions of Christianity, I am indeed opposed,” is accompanied by an accumulation of 7 and 5 semi-tone “reason” intervals. This accumulation represents the confusion that is created by the complexities of religious dogma.

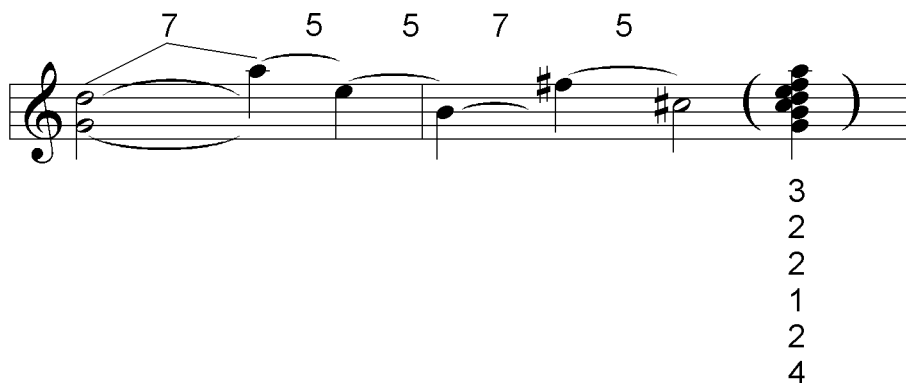


fig. 95, mm. 68-69, p. 149

For emphasis, clarity and contrast, the ensemble falls silent as tenor 1 states the remainder of the phrase, “but not to the genuine precepts of Jesus himself” (m. 70, p. 150).

The final narration of this section (mm. 71-74, p. 150), “I am a Christian in the only sense he wished anyone to be,” is accompanied by three statements of the “head”

motive: the first statement is presented by horn 2, trombone and tuba; the second by the oboe, horn 1 and bassoon; and the third by the piano and upper strings. The third statement is quickly stated in eighth notes and the piano and strings continue on with a statement of the “heart” motive. There is a fermata on the final chord of the “heart” motive, the 8+5 “passion” chord. The fermata stops the motion of the music to emphasize the passion of Jefferson’s belief in these words.

Forward motion is reinitiated by the oboe, bassoon, horn 1, xylophone, and piano who join the sustaining upper strings on the “passion” chord. The distinctive rhythmic gesture that was introduced in measures 9-10 (p. 137) is re-employed (mm. 77-78, p. 151) to reestablish the sense of motion and to act as a transition to a restatement of the chorus.

This realization of the chorus returns to the resolute style of its original presentation. The most notable change in this chorus is that only two-thirds of the text is presented, “Almighty God has created” (mm. 79-83, pp. 151-152). The final portion of text, “the mind free,” is omitted. Instead, it is replaced with the next quotation that contains Jefferson’s instructions for engaging the mind.

The music that accompanies the narrated text, “Fix reason firmly in her seat and call to her tribunal every fact,” is comprised of three statements of the main motive from the chorus, 1-4-2. It is presented first by the flute and violin 1, followed by clarinet 1 and the marimba, and finally by the oboe and violin 2.



fig. 96, mm. 84-88, pp. 152-153

The narrated words, “every opinion” (mm. 89-91, pp. 153-154), are accompanied by a statement of the “head” motive, two arpeggiated “reason” chords and the “destiny” motive. These elements were selected to reflect the process that Jefferson is describing: engage your mind, apply reason and discover your truth.

The phrase, “Question with boldness even the existence of God because” (mm. 92-94, p. 154) is accompanied by another statement of the “head” motive. The accompaniment then employs harmony that consists of two superimposed 7+7 “reason” chords whose interval of separation change. This configuration continues through the end of the section.

After the word, “because,” the first tenor changes its delivery from narration to singing to reflect the emotionally heightened state of the text. The melody emphasizes the 5 s.i. and 7 s.i., “reason” intervals, and incorporates the 1-4-2 “being” cell.

1 1 5 4 5 3 7 1 4

HE MUST MORE AP - PROVE OF REA - SON THAN

2 1 1 1 1 1

THAT OF BLIND FOLD - ED FEAR

fig. 97, mm. 96-99, pp. 155-156

The harmonies that accompany the words, “that of blindfolded fear,” emphasize the intervals, 7, 13 and 4 from the “reason,” “passion” and “being” cells.

7 13 4 7 13 13

7 7 7 7 7

fig. 98, mm. 98-101, pp. 155-156

The bottom note of the upper “reason” chord and the top note of the lower “reason” chord form a 4 s.i. from the “being” cell. These two pitches are sustained while the other chord members are presented in short bursts. This represents the independence and steadfastness of the individual’s will in the context of outside pressures to conform.

Two statements of the chorus follow (mm. 102-117, pp. 156-159). These are the exact restatement of the first two choruses of the movement (mm. 3-15, pp. 135-138)

with the exception of the final cadence. Instead of cadencing on a 7 s.i. built on C, the restatement cadences on a 7 s.i. built on E. A melody consisting of three rising 5 semi-tone intervals and a falling 3 s.i., is presented under this 7 s.i. (mm. 116-117, p. 158-159) and foreshadows the melodic emphasis of the next section. The melody's final pitch, A, is sustained and changes the 5+7 chord into a 7+7 "reason" chord. This is the final sonority for the chorus and serves as the opening harmony for the next quotation.

The text, "Your own reason is the only oracle given you by heaven," is sung by tenor 1. Its melody is derived from the 1-2 "being" cell. Thus, it is related to the chorus and the melodic material from two previous sections in which the text was sung, "Our civil rights" (mm. 17-27, pp. 138-140) and "Religion is a concern" (mm. 50-59, pp. 145-147).

The melody for the final portion of the last quotation, "and you are answerable not for the rightness, but the uprightness of the decision," is derived from the melody to the words, "He must more approve of reason" (mm. 96-97, p. 155). This melody emphasizes the rising 5 s.i. like the trombone and cello melody that was presented at the end of the preceding chorus. The final word of this phrase, "decision," employs the melody and rhythm from the chorus that corresponds to the words, "has created." This gesture is used to convey the parallels between "God creating" and "people deciding."

2 5 3 5 3 5 4 5 4

8 AND YOU ARE AN - SW'RA - BLE NOT FOR THE

5 9 5 5 9 5 5 7

8 RIGHT - NESS, BUT BY THE UP - RIGHT - NESS

1 7 1 4 4 2

8 OF THE DE - - - CI - SION.

fig. 99, mm. 126-132, pp. 160-162

The 7+7 “reason” chord or combinations of two “reason” chords are almost exclusively used to accompany the melody of this section.

"fate" motive

fig. 100, mm. 121-124, pp. 159-160

In the example above, the music in the upper stave is presented by the flute, oboe, clarinet 1 and upper strings. This particular excerpt contains an example of the “fate” motive.

The lower stave contains material presented by the bassoon, horn 2, trombone, tuba, piano and lower strings. These interjected “reason” chords are reminiscent of the

accompaniment of the words, “approve of reason than that of blindfolded fear” (mm. 97-101, pp. 155-156). As before, this gesture represents the interjection of rational arguments of others.

The final portion of the phrase, “And you are answerable,” is accompanied in a similar fashion. The tension level is increased by the addition of thirty-second note lines that either depart from or lead to a pitch of a “reason” chord.

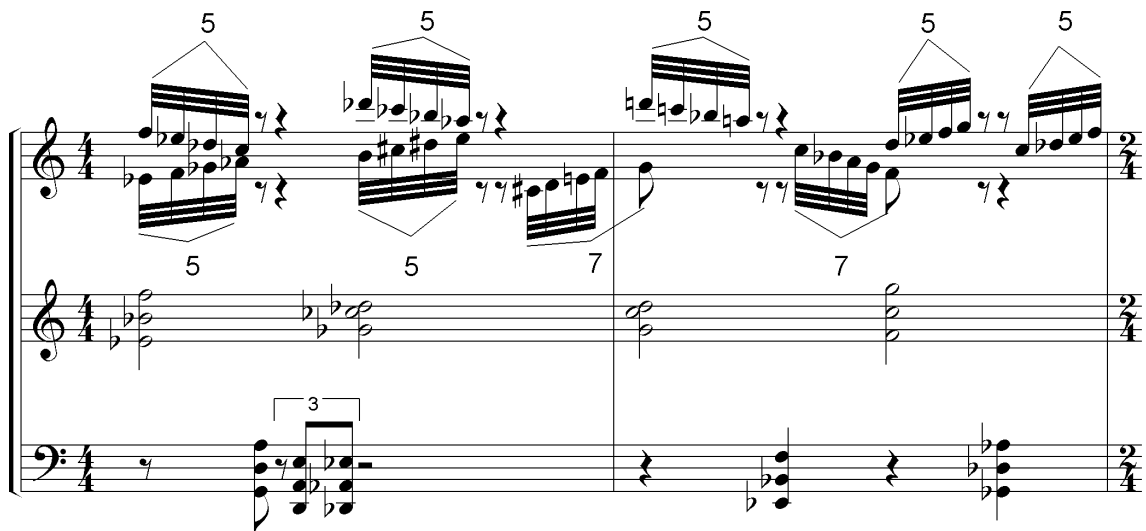


fig. 101, mm. 128-129, p. 161

The example above shows that the lines also emphasize the two intervals of “reason,” the 5 and 7.

After the presentation of the word, “decision,” the woodwinds, horn 2, piano and upper strings present a sweeping line comprised of sixteenth and thirty-second notes while the remainder of the brass, cello and bass presents a slower moving line. These lines move in contrary motion and converge on the pitch, C. When the convergence is

complete, the flute, horn 2, trumpet, tuba, violins and bass restate the music that the voice sang to the important word, “decision,” to conclude the section (mm. 132-134, pp. 162-163).

The final statement of the chorus is elongated. The elongation is accomplished by repeating portions of the text. “Almighty God has created” is repeated twice (mm. 135-142, pp. 164-165). The repetition starts at the same pitch level as the first, but shifts up a 2 s.i. when it reaches the words, “has created.” “Has created” is sequenced twice more (mm. 143-146, pp. 166-167). With each sequence, the pitch level moves up by a 2 s.i. “The mind” is stated once (mm. 146-147, p. 167). A fermata is employed on the word, “mind,” to briefly pause the motion. “Free” is stated twice, once over the changing metric gesture derived from the initial chorus and once again on the final chord of the movement (mm. 148-156, pp. 168-169).

The last statement of the chorus incorporates countermelodies that are derived from previous sections of this movement and from the first movement. These elements are employed to convey the wealth of activity in Jefferson’s mind.

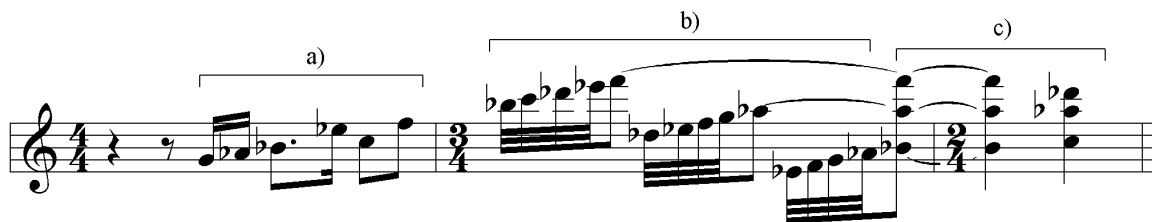


fig. 102, mm. 138-140, pp. 164-165

In the example above, a) is derived from the clarinet 1 countermelody line from one of

the choruses (mm. 61-62, pp. 147-148); b) is derived from the tension-filled figures of the section before the last chorus (i.e., m. 128, p. 161); c) is the “heart” motive initially found in the first movement (m. 4, p. 1). These three elements are primarily found in the flute, piano and violins.

The following example shows two elements that are derived from section five (science) of the first movement.



fig. 103, mm. 142-144, pp. 165-166

The source for the material in a) is found in measures 99-100 (p. 21) while the source for b) is found in measure 95 (p.20). The piano and violins present a) and clarinet 2, bassoon, horn 1 and viola present b).

The harmonies that accompany the melody and countermelodies begin like previous choruses, emphasizing the 2+5 “being” and 2+5+4 “potential” chords. This changes when the sequences of “has created” (m. 141, p. 165) begin. From this point to the end of the movement, the 7+7 “reason” chord and the 13 s.i., the interval of “passion,” are accentuated.

From the first sequence of “has created” through the word, “mind,” superimposed 7+7 or 5+5 “reason” chords are utilized. The “reason” chords are arranged so that the 13 s.i. is emphasized.

The musical score consists of two systems, each with a treble and bass staff. The first system contains measures 141, 142, and 143. The second system contains measures 144, 145, and 146. Fingerings are indicated by numbers 1-5 below the notes. Chords are indicated by numbers in boxes below the bass staff: 8+5 "passion" chords and 7+7 "reason" chords.

System 1 (Measures 141-143):

- Measure 141: Treble staff has notes G4, A4, B4. Bass staff has notes G2, A2, B2. Fingerings: 7, 5, 5 (top); 7, 5, 10, 7, 7 (bottom). Chords: 7, 7.
- Measure 142: Treble staff has notes G4, A4, B4. Bass staff has notes G2, A2, B2. Fingerings: 4, 5, 5 (top); 5, 5, 4, 7, 7 (bottom). Chords: 8, 7.
- Measure 143: Treble staff has notes G4, A4, B4. Bass staff has notes G2, A2, B2. Fingerings: 5, 5, 5 (top); 5, 5, 3, 7, 7 (bottom). Chords: 5, 7.

System 2 (Measures 144-146):

- Measure 144: Treble staff has notes G4, A4, B4. Bass staff has notes G2, A2, B2. Fingerings: 5, 4, 4 (top); 5, 5, 2, 7, 7 (bottom). Chords: 5, 7.
- Measure 145: Treble staff has notes G4, A4, B4. Bass staff has notes G2, A2, B2. Fingerings: 5, 5, 5 (top); 5, 5, 2, 7, 7 (bottom). Chords: 5, 7.
- Measure 146: Treble staff has notes G4, A4, B4. Bass staff has notes G2, A2, B2. Fingerings: 5, 5, 5 (top); 5, 5, 2, 7, 7 (bottom). Chords: 5, 7.

fig. 104, mm. 141-146, pp. 165-167

The changing pulse gesture originally found in the first chorus supplies the motion for the last seven measures. The pulse changes between the eighth note and the dotted eighth note. Accompanying the change of pulse, there is a sequence of chords that alternates between a 8+5 “passion” chord and a 7+7 “reason” chord.

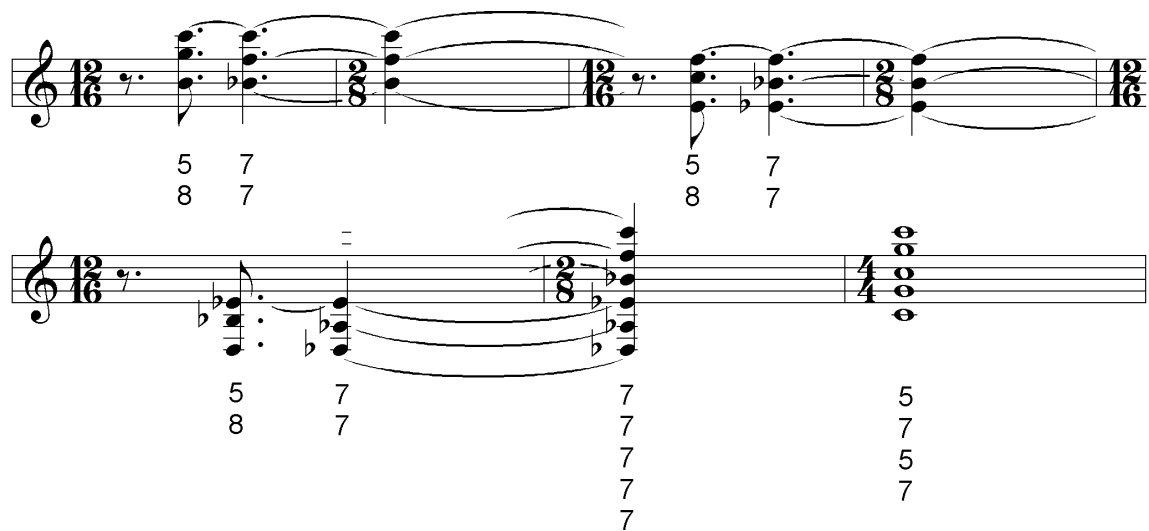


fig. 105, mm. 149-155, pp. 168-169

As these two chords alternate, the members of the “reason” chords are held resulting in an accumulation of 7 semi-tone intervals. The final harmony is comprised of a 7 s.i. and its inversion, the 5 s.i. which reflects the openness of Jefferson’s mind.

CHAPTER 7

CONCLUSION

Most people know that Thomas Jefferson authored the *Declaration of Independence* and that he was the President of the United States, but few know much about this complex and private man. In *Thomas Jefferson: Life Lines*, I have selected material from his personal letters that focuses on the intimate, human qualities of Thomas Jefferson. The impetus for this approach comes from Jefferson's own words, "The letters of a person form the only full and genuine journal of his life."¹ As a result, there has been no attempt to present a chronological history or a laundry list of Jefferson's abundant accomplishments. The goal is to musically present excerpts from his letters that illuminate different aspects of the inner Jefferson in the limited confines of five movements.

The music presented in *Thomas Jefferson: Life Lines*, is as diverse and varied as Jefferson's interests. The style, tone and form of the music are directly tied to Jefferson's words. Two fundamental components of Jefferson's being, the rational mind and the emotional heart, are musically portrayed in the introduction of the first movement. The

¹Adrienne Koch and William Peden, ed., *The Life and Selected Writings of Thomas Jefferson* (New York: Random House, 1993), 643-644.

music that follows in the first and all subsequent movements is derived from these two components.

Throughout his life, Thomas Jefferson rarely spoke during public proceedings. He preferred the intimacy of small groups or the privacy of his writing table (Jefferson considered letter writing a form of conversation). To reflect this preference, the music is presented by a chamber ensemble of twenty-two performers: five woodwinds (flute, oboe, two B-flat clarinets, bassoon), five brass (two french horns in F, trumpet in C, trombone, tuba), two percussionists, piano, four vocalists (alto, two tenors, bass) and five strings (two violins, viola, cello, double bass). Throughout the work, the first tenor serves as the voice of Jefferson. The alto presents the words of Jefferson's wife, Martha, in the second movement. In the fourth movement, the second tenor portrays the voice of Jefferson's "emotional heart" while the bass portrays the voice of Jefferson's "rational head."

In the early stages of this project, I posed the question, "Why write a piece of music based on the writings of Thomas Jefferson?" Initially, I felt that the passion and eloquence of what little I knew of Jefferson's writings captured my interest and deserved a closer look. Additionally, judging from the relatively frequent number of times I had come across Jefferson's name in my daily existence, there seemed to be some interest in Jefferson from the general public. The initial idea of looking at the writings of Jefferson came to me when I heard someone quote Jefferson during a National Public Radio interview.

At the end of the process, I once again raised the question of, "Why Jefferson?" With the benefit of researching the man, living with his words and composing this piece

of music, I discovered more compelling reasons for exploring the words of Thomas Jefferson. In line with my initial feelings, I discovered that Jefferson does, indeed, write with passion and eloquence and he does so on just about any topic. Thus, there is a wealth of material from which to choose. Despite countless historical studies of the man, he remains a mysterious figure who still commands the interest of a wide variety of people. Whether one idolizes or despises Jefferson, his thoughts evoke an emotional response in most people. In many ways, Jefferson was an ordinary individual. His life was comprised of triumph and tragedy, joy and pain, success and failure and he struggled to make sense of the world around him. However, unlike most, he was extremely dedicated, disciplined, determined and independent. These qualities enabled him to accomplish extraordinary things. Jefferson would argue that the ordinary individual possesses these qualities, but that most people have neglected to develop them.

These are a few of the reasons why Jefferson's words are a worthy topic for exploration. However, these reasons do not begin to explain why Jefferson's ideas have provoked emotional responses from such a wide spectrum of the world's population for over two centuries. In the final analysis, I have concluded that his ideas are like a timeless piece of music. Jefferson's ideas are expressed in a manner that captures a universal or fundamental quality to which most people can relate. At the same time, his mastery of expression leaves enough latitude for each individual to intimately interact with the idea. This interaction allows one to attach a personal set of experiences to it. This fosters a sense of personal ownership and has the potential to tap into deep-seated emotional currents. Whether it manifests itself in a positive or negative way, the key to

Jefferson's enduring success is in his ability to create an interaction between the individual and the idea. The engaging of the individual's mind is the Jeffersonian ideal. This type of personal involvement is a fundamental element in enduring literature, poetry, visual art, music and any other form of communication or expression.

Working with Jefferson's words has been, as Jefferson might say, "a supreme delight." In the process, I have learned a great deal about Thomas Jefferson, myself and the manner in which I choose to express myself in music. The words that I have chosen to set to music were intended to illuminate who Thomas Jefferson was, but in many ways, they also reflect who I am. It is not that I agree with every statement presented in this piece. Agreeing with everything he wrote would ultimately be un-Jeffersonian. Jefferson is a person who should be respected and possibly admired, but not idolized. More to the point, the excerpts that I have chosen reveal what I find interesting, compelling and essential for gaining some understanding of who Jefferson was.

There are many powerful statements in this piece. The statements that most reflect my approach to composing this piece, composing in general, as well as my approach to living, pertain to the free mind. Think for oneself, question everything and rely on your own reason rather than arbitrarily accepting the standards of others are concepts that I have long held. With these concepts in mind, I freely allowed my heart and mind to go where Jefferson's words propelled me. It is my hope that the listener to *Thomas Jefferson: Life Lines* may judge it as he/she judges Thomas Jefferson, all people and all music--for what it is, rather than for what it is not. My goal for this work is to present Jefferson's words in a manner that is engaging, genuine and sincere.

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THOMAS JEFFERSON: LIFE LINES

Transposed Score
(one performer per part)

I. JOURNAL OF LIFE

Joseph T. Spaniola
2000

♩ = 58, With Intensity

Musical score for I. JOURNAL OF LIFE, featuring various instruments and a piano accompaniment. The score is divided into measures 1 through 6.

INSTRUMENTS: FLUTE, OBOE, Bb CLARINET 1, Bb CLARINET 2, BASSOON, F HORN 1, F HORN 2, C TRUMPET, TROMBONE, TUBA, PERCUSSION 1, PERCUSSION 2, PIANO, ALTO, TENOR 1, TENOR 2, BASS, VIOLIN 1, VIOLIN 2, VIOLA, CELLO, DOUBLE BASS.

MEASURES: 1, 2, 3, 4, 5, 6.

PIANO ACCOMPANIMENT: The piano part features a melodic line in the right hand and a harmonic line in the left hand, marked *mf* (mezzo-forte).

VIOLIN 1: The Violin 1 part features a melodic line, marked *mf* (mezzo-forte).

VIOLIN 2: The Violin 2 part features a harmonic line, marked *mf* (mezzo-forte).

VIOLA: The Viola part features a melodic line, marked *mf* (mezzo-forte).

CELLO: The Cello part features a melodic line, marked *mf* (mezzo-forte).

DOUBLE BASS: The Double Bass part features a melodic line, marked *mf* (mezzo-forte).

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

7

8

9

10

11

12

Fl *mp* *mf* **A**

Ob *mp*

Cl 1 *mp* *mf*

Cl 2 *mf*

Bsn *mp*

Hn 1 *mp*

Hn 2 *mp*

Tpt *mf*

Tbn *mf*

Tba *mp*

Perc 1

Perc 2

Pno *mp* *mf*

Alto

Ten 1

Ten 2

Bass

Vln 1 *mp*

Vln 2 *pizz* *mf*

Vla *pizz* *mf*

Vc *pizz* *mf*

DB *mp*

THE LETTERS
OF A PERSON

13 14 15 16 17

FL

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

FORM THE ONLY
FULL AND GENUINE

JOURNAL

OF HIS

LIFE.

mp

mp

arco

mp

18

19

20

21

Accel. -----

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

mp

f

p

Orch Bells

arco

22 23 24 25 26 27

B ♩ = 126, Joyously

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

Metal Wind Chimes l.v.

mf

f

mp

pizz

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

34 35 36 37 38

Lyrics:
 DEE
 NO OCCUPATION IS SO DELIGHTFUL TO ME AS THE CULTURE OF THE EARTH
 NO CULTURE
 LIGHT
 FULL

Dynamics: *mp*, *mf*

Performance markings: *pizz*, *mf*, *mp*

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

Comparable to that of the garden.

arco
 mf
 arco
 mf
 arco
 mf

Pressing Forward

Fl

Ob *mf*

Cl 1 *mf*

Cl 2 *mf*

Bsn *mf*

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla *mf*

Vc *mf* arco

DB *mf*

43 44 45 46

Poco Piu Mosso

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

mp
GAR

THOUGH AN OLD MAN, I AM BUT A YOUNG GARDENER.

mp
NER

mp
DEN

f

f

f

f

f

f

f

f

47

48

49

50

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

Musical score for measures 51-55. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tpt), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Alto, Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The score is written in 2/4 time and features various musical notations including dynamics (f), articulation (accents), and phrasing slurs. The piano part includes a 'Red.' marking at the end of measure 55.

51 52 53 54 55

C ♩ = 63

Rit. -----

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

56

57

58

59

60

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

Musical score for measures 61-65. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tpt), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Alto, Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The piano part features a melodic line with a *mp* dynamic and a *Red.* (Reduction) marking. The string section provides a harmonic foundation with sustained notes.

61

62

63

64

65

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

I LOOK TO THE
DIFFUSION OF LIGHT

AND EDUCATION

mp

mp

mp

mp

66

67

68

69

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

AS THE RESOURCE MOST
TO BE RELIED ON FOR

AMELIORATING THE CONDITION,

PROMOTING THE
VIRTUE

70

71

72

73

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 * *Scd* *
 Alto
 Ten 1
 AND ADVANCING THE HAPPINESS OF MAN.
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB
 pizz
 mp

74 75 76

D

♩ = 69, Peacefully

Fl

Ob

Cl 1

p

Cl 2

p

Bsn

p

Hn 1

p

Hn 2

p

Tpt

Tbn

open

p

Tba

p

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Cantabile, Espressivo

mf

Vln 2

Vla

Vc

DB

77

78

79

80

81

82

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

I NEVER GO TO BED
 WITHOUT READING
 SOMETHING MORAL
 WHEREON TO RUMINATE
 IN INTERVALS OF SLEEP.

83 84 85 86

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vin 1

Vin 2

Via

Vc

DB

Rit. -----

E

♩ = 72, Poco Marcato

90

91

92

93

94

95

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

BY RENDERING THEM
MY SUPREME DELIGHT

101 102 103 104 105 106

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

107

108

109

110

111

112

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

Musical score for measures 113-117. The score includes parts for woodwinds (Flute, Oboe, Clarinets 1 & 2, Bassoon), brass (Horns 1 & 2, Trumpet, Trombone, Tuba), percussion (Percussion 1 & 2, Piano), strings (Violins 1 & 2, Viola, Violoncello, Double Bass), and voices (Alto, Tenors 1 & 2, Bass). The score features various musical notations including dynamics (f, sf), articulation (damp, open), and performance instructions (BD, Sus Cym (sticks), Xylo, Gtr). The key signature is one flat, and the time signature is 2/4.

113

114

115

116

117

[illegible]

The image displays a page from a musical score, likely for a symphony or opera. The score is written for a large ensemble of instruments and voices. The instruments listed on the left include Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tpt), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Alto, Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Cello (Vc), and Double Bass (DB). The score is written in 3/4 time. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *f*, *sfz*), and articulation marks. A vocal line is present, with lyrics in English: "THIS SERVES ONE BEST IN CONFRONTING ZEALOTRY." The score is divided into measures, with a double bar line indicating the end of a section. The page number 10 is visible in the bottom right corner.

122

123

124

125

G

♩ = 132, Stately

126
127
128
129
130
131

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

MUSIC IS INVALUABLE

mp

132 133 134 135 136 137

[illegible]

Stately

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vin 1

Vin 2

Via

Vc

DB

144 145 146 147 148 149

150 151 152 153 154 155 156

- 33 -

[illegible]

166

167

168

169

[illegible]

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno
mp

Alto

Ten 1
THE LETTERS OF A PERSON FORM THE ONLY FULL AND GENUINE JOURNAL OF HIS LIFE.

Ten 2

Bass

Vln 1
mp

Vln 2
mp

Vla
mp

Vc
mp

DB

175

176

177

178

II. ADIEU

♩ = 48, Pensively

FLUTE

OBOE

Bb CLARINET 1

Bb CLARINET 2

BASSOON

F HORN 1

F HORN 2

C TRUMPET

TROMBONE

TUBA

PERCUSSION 1

PERCUSSION 2

PIANO

ALTO

TENOR 1

VIOLIN 1

VIOLIN 2

VIOLA

CELLO

DOUBLE BASS

1 2 3 4 5 6

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Vln 1

Vln 2

Vla

Vc

DB

(Tri Btr, drag around inside edge) l.v.

(drag) l.v.

Delicate and Fragile

TIME WASTES TOO

[illegible]

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Vln 1

Vln 2

Vla

Vc

DB

6

mf

7

mp

Wind Chimes

l.v.

ARE OV - ER OUR HEADS LIKE CLOUDS OF WIN - DY DAY NE - VER TO RE -

19

20

21

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Vln 1

Vln 2

Via

Vc

DB

22

23

24

D

Hesitantly

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Vln 1

Vln 2

Vla

Vc

DB

mp

EV - 'RY THING

p

PRESS - ES

pp

ON

mp

AND

mp

EV - 'RY TIME

1

Tam-tam (Tri Btr, drag)

L.v.

mp

25

26

27

28

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Vln 1
 Vln 2
 Vla
 Vc
 DB

(drag) l.v.
 Sus Cym damp
 mp mf
 3
 KISS THY HAND TO BID A - DIEU, EV - 'RY AB - SENCE WHICH FOL - LOWS IT
 mp mf
 mp mf

29

30

31

E

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Vln 1

Vln 2

Vla

Vc

DB

ARE - PRE - LUDES TO THE E - TER - NAL SEP - AR - A - TION

mf

mf

mf

32

33

34

35

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Vln 1
 Vln 2
 Vla
 Vc
 DB

(Tam-tam btr) *mp* *ff* Chimes *L.v.* (Tri Btr) *p* *L.v.*
f *ff* *f* *ff* *mp* *ff* *mp*

THAT WE ARE SHORT - LY TO MAKE!

36 37 38 39 40

F

♩ = 54, Solemnly

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Vln 1

Vln 2

Vla

Vc

DB

41

42

43

44

45

Fl *mp*
 Ob *mp*
 Cl 1 *mp*
 Cl 2 *mp*
 Bsn *mp*
 Hn 1 *mp*
 Hn 2 *mp*
 Tpt *mp* St Mute
 Tbn *mp*
 Tba *mp*
 Perc 1 *mp* Timp
 Perc 2 (Chimes) I.v. *mp*
 Pno *mp*
 Alto
 Ten 1 *mp* IF
 Vln 1 *mp*
 Vln 2 *mp*
 Vla *mp*
 Vc *mp*
 DB *mp*

46 47 48 49

Poco Meno Mosso

Fl *mf*

Ob *mf*

Cl 1 *mf*

Cl 2 *mf*

Bsn *mf*

Hn 1 *mf*

Hn 2 *mf*

Tpt *mf*

Tbn *mf*

Tba *mf*

Perc 1 *mf*

Perc 2 *mf* l.v.

Pno *mf*

Alto

Ten 1 *mf*
GLOW _____ YET MINE SHALL SAC - RED LAST; _____ MINE UN - DE - CAYED _____ BURN

Vln 1 *mf*

Vln 2 *mf*

Vla *mf*

Vc *mf*

DB *mf*

53 54 55

[illegible]

III. MONTICELLO

[illegible]

Rit. -----,

A

 ♩ = 152, Animatedly

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

FOR THO' THERE IS LESS WEALTH THERE, THERE
IS MORE FREEDOM, MORE EASE AND LESS MISERY.

MONTICELLO. WHERE HAS NA - TURE SPREAD SO RICH A

5

6

7

8

9

10

Fl

mf

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Sn Dr

mf

Pno

Alto

Ten 1

MAN - TLE UN - DER THE EYE? MOUN - TAINS,

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

11 12 13 14 15

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

Tamb

mf

f

f

pizz

FOR - EST, ROCKS AND RI - VERS. _____

16 17 18 19 20

B

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

21

22

23

24

25

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

26 27 28 29 30 31

THERE RIDE A - BOVE THE STORM!

Fi

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

Sus Cym

38 39 40 41 42 43 44

45 46 47 48 49

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

Orch Bells

mp

p

p

p

p

p

p

IN - TO THE WORK - HOUSE OF NA - TURE TO SEE HER CLOUDS,

50 51 52 53 54

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

Med Wood Block
 HAIL, SNOW, RAIN AND THUNDER, ALL FABRICATED AT OUR FEET!

55 56 57 58

Score for measures 59-63, featuring various instruments including Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tpt), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Alto, Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (DB).

Measure 59: Flute (Fl) plays a half note E. Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Alto, Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (DB) play a half note F.

Measure 60: Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Alto, Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (DB) play a half note G.

Measure 61: Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Alto, Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (DB) play a half note A.

Measure 62: Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Alto, Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (DB) play a half note B.

Measure 63: Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Alto, Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (DB) play a half note C.

Fi

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

64 65 66 67 68

F

Fi

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vin 1

Vin 2

Vla

Vc

DB

69

70

71

72

FI
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vin 1
 Vin 2
 Vla
 Vc
 DB

AS IF OUT OF A DIS - TANT WA - TER JUST GILD - ING THE

73 74 75 76

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vin 1
 Vin 2
 Vla
 Vc
 DB

TOPS _____ OF THE MOUN - TAINS

Fi *Dreamily*

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

mf *mp* *p* *mp* *p* *p* *p* *p* *p*

Sus Cym (sticks) l.v.

AND GIV - ING LIFE TO ALL! WHERE HAS NA - TURE

80 81 82 83 84

85 86 87 88 89

- 70 -

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vin 1

Vin 2

Vla

Vc

DB

95

96

97

98

99

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vin 1
 Vin 2
 Vla
 Vc
 DB

MOUN - TAINS, — FOR - EST, ROCKS AND RIV -
 MOUN - TAINS, — FOR - EST, ROCKS AND RIV -
 MOUN - TAINS, — FOR - EST, ROCKS AND RIV -

100 101 102 103

Poco Rit -----, H ♩ = 144

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vin 1

Vin 2

Vla

Vc

DB

ERS,

(spoken)

MON-TI - CEL - LO

WHERE I RE - MAIN IN THE BO -

pizz

mp

mp

mp

mp

104 105 106 107 108

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

I Poco Accel ♩ = 152

Fl *mf*

Ob *mf*

Cl 1 *mf*

Cl 2 *mf*

Bsn *mf*

Hn 1 *mf*

Hn 2 *mf*

Tpt *mf* open

Tbn *mf*

Tba *mf*

Perc 1 Slapstick *f*

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1 *mf*

Vln 2 *mf*

Vla *mf*

Vc *mf*

DB *mf*

118 119 120 121 122

Fl *f*
 Ob *f*
 Cl 1 *f*
 Cl 2 *f*
 Bsn *f*
 Hn 1 *f*
 Hn 2 *f*
 Tpt *f*
 Tbn *f*
 Tba *f*
 Perc 1 *f* Timp
 Perc 2
 Pno *f*
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1 *f*
 Vln 2 *f*
 Vla *f*
 Vc *f*
 DB *f*

123

124

125

126

Fi

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

Sus Cym (sticks)

mf

f

IN THE BOS - SOM OF HIS FAM - I - LY

127

128

129

130

J Contentedly

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

131 132 133 134 135

[illegible]

- 81 -

[illegible]

K Yearningly

Measure 152: Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Trumpet, Trombone, Tuba, Percussion 1 (Sus Cym), Percussion 2, Piano (left and right hands), Alto, Tenor 1, Tenor 2, Bass, Violin 1, Violin 2, Viola, Violoncello, Double Bass.

Measure 153: Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Trumpet, Trombone, Tuba, Percussion 1 (mp), Percussion 2, Piano (left and right hands), Alto, Tenor 1, Tenor 2, Bass, Violin 1, Violin 2, Viola, Violoncello, Double Bass.

Measure 154: Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Trumpet, Trombone, Tuba, Percussion 1 (f), Percussion 2 (f), Piano (f), Alto, Tenor 1, Tenor 2, Bass, Violin 1 (f), Violin 2 (f), Viola (f), Violoncello (f), Double Bass (f).

Measure 155: Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Trumpet, Trombone, Tuba, Percussion 1, Percussion 2, Piano, Alto, Tenor 1 (mf), Tenor 2, Bass, Violin 1, Violin 2, Viola, Violoncello, Double Bass.

Lyrics: AND ALL MY

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vin 1

Vin 2

Vla

Vc

DB

damp

Sn Dr

WISH - ES - END WHERE I HOPE MY DAYS WILL

mf

f

mp

arco

156

157

158

159

160

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

161

162

163

164

165

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

mf

mf

mf

mf

fp

fp

fp

fp

fp

f

mf

mf

mf

fp

fp

Sus Cym (sticks) l.v.

LO!

166

167

168

169

[illegible]

IV. A DIALOGUE BETWEEN MY HEAD AND MY HEART

$\text{♩} = 80$, Frantically

FLUTE

OBOE

Bb CLARINET 1

Bb CLARINET 2

BASSOON

F HORN 1

F HORN 2

C TRUMPET

TROMBONE

TUBA

PERCUSSION 1

PERCUSSION 2

PIANO

TENOR 1

TENOR 2

BASS

VIOLIN 1

VIOLIN 2

VIOLA

CELLO

DOUBLE BASS

1 2 3 4

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

5

6

7

8

A

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

9
10
11

WELL FRIEND, YOU SEEM TO BE IN A PRET - TY

The musical score for "The Deed" by John Williams is presented in a standard orchestral format. The score includes parts for a full orchestra and vocal soloists. The instruments and voices are listed on the left side of the page, including Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tpt), Trombone (Tbn), Tuba (Tba), Percussion 1 (Perc 1), Percussion 2 (Perc 2), Piano (Pno), Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc), and Double Bass (DB). The score is written in 4/4 time and features a variety of dynamics and articulations. The vocal parts for Tenor 1 and Tenor 2 are written in a standard vocal staff, with lyrics provided below the notes. The lyrics are: "I AM IN DEED THE TRIM." The score includes a variety of musical notation, including notes, rests, and dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The score is divided into measures by vertical bar lines, and the time signature is indicated at the beginning of each staff.

[illegible]

15 16

- 93 -

[illegible]

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

NAT - RAL POW - ERS TO BEAR

Sus Cym
 l.v.

23 24 25

FLUTE
C

FLUTE

OBOE

CLARINET 1

CLARINET 2

BASSOON

HORN 1

HORN 2

TRUMPET

TROMBONE

TUBA

PERCUSSION 1

PERCUSSION 2

PIANO

TENOR 1

TENOR 2

BASS

VIOLIN 1

VIOLIN 2

VIOLA

VIOLONCELLO

DOUBLE BASS

THESE ARE THE E - TER - NAL CON - SE - QUENC - ES OF YOUR WARMTH. — AND PRE - CIP - I -

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

TA - TION. YOU CON - FESS YOUR FOL - LIES, BUT STILL YOU

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

HUG AND CHER - ISH THEM. NO REF - OR - MA - TION CAN BE HOPED WHERE THERE IS NO

32

33

34

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

RE - PEN - TANCE. NO, NO, NO!

OH MY FRIEND THIS IS NO MOMENT TO

Tamb

Sn Dr

arco

35 36 37 38

[illegible]

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

MAY PER - HAPS BE MADE SEN - SI - BLE TO THEM HARSH—

Vln 1

Vln 2

Vla

Vc

DB

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

AS THE MED - I - CINE MAY BE, IT IS MY OF - FICE TO AD - MIN - IS - TER IT.

Vln 1

Vln 2

Vla

Vc

DB

F

Sweetly

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

48

49

50

51

52

RE

TRACE

ALL

THOSE

SCENES—

TO

ME

AND I

IT,

IT,

IT!

mf

mf

mf

mf

mf

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

53

54

55

56

57

WILL FOR - GIVE THE UN - KIND - NESS WITH WHICH YOU WERE CHID - ING ME.

- 105 -

Fl 1

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

I RE - MIND — YOU OF THE FOL - LIES IN - TEND - ING

Vln 1

Vln 2

Vla

Vc

DB

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

TO DE-DUCE FROM THEM SOME USE - FUL LES - SONS FOR YOU.

Vln 1

Vln 2

Vla

Vc

DB

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

IN - STEAD — YOU — KIN - DLE AT THE RE - COL - LEC - TION, YOU RE - TRACE THE WHOLE

Vln 1

Vln 2

Vla

Vc

DB

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

SER - IES WITH A FOND - NESS WHICH SHOWS YOU WANT NO - THING BUT

Vln 1

Vln 2

Vla

Vc

DB

10

74

75

76

77

78

79

LY PRAC - TISED IN THE SCHOOL OF AF - FLIC - TION, THE HU - MAN
 SIN, SIN, SIN!

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

Sn Dr Sus Cym I.v.
 HEART KNOWS— NO JOY— WHICH

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

I HAVE NOT LOST, NO SOR -

82 83 84

1

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

ff

ff

ff

f

ff

mf

f

ff

f

ff

f

ff

f

ff

mf

BD (stick)

Ten Dr

Lrg Tom

mf

Marimba (rubber mallets)

mf

mf

mf

mf

DRUNK

mf

f

ff

ff

f

f

ff

I

WISH

TO

MAKE

YOU

SEN - SI - BLE

HOW

IM -

87

88

89

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

PRU - DENT IT IS TO PLACE YOUR AF - FEC - TIONS ON OB - JECTS YOU MUST SOON

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

Ratchet

mf

Sno

LOSE AND MUST COST YOU SUCH SE - VERE PANGS - ZZZ.

Fl 1

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

THE ART OF — LIFE IS THE ART OF A - VOID - ING PAIN.

Vln 1

Vln 2

Vla

Vc

DB

FL

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

FRIEND - SHIP IS AN - O - THER NAME: FOR AN AL - LI - ANCE WITH THE

Vln 1

Vln 2

Vla

Vc

DB

101

102

103

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

FOL - LIES AND MIS - FOR - TUNES OF_ O - THERS. OUR OWN MIS - ER - ISES_ ARE SUF - FI - CIENT. WHY EN -

Vln 1

Vln 2

Vla

Vc

DB

J

Flute

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

TER IN - TO THOSE OF AN - O - THER? — WHY? WHY? WHY?

LET THE SUB - LI -

107

108

109

Fl *f*
 Ob *f*
 Cl 1 *f*
 Cl 2 *f*
 Bsn *f*
 Hn 1 *f*
 Hn 2 *f*
 Tpt *f*
 Tbn *f*
 Tba *f*
 Perc 1 Tamb
 Perc 2 Sn Dr *f* Sus Cym I.v. BD (stick) *sfz*
 Pno
 Ten 1
 Ten 2 MAT - ED PHIL - OS - O - PHERS GRASP VI - SION - AR - Y HAP - PI - NESS
 Bass
 Vln 1
 Vln 2 *f* pizz arco
 Vla *f* pizz arco
 Vc *f* pizz arco
 DB *f* arco pizz

110 111 112 113

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

THEY MIS - TAKE FOR HAP - PI - NES THE MERE AB - SENCE OF PAIN.

114 115 116

[illegible]

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

SURE OF ONE GEN - ER - OUS SPASM OF THE HEART, THEY WOULD EX -

Bass

Vln 1

Vln 2

Vla

Vc

DB

121 122 123 124 125 126 127

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

CHANGE IT FOR ALL THE FRI - GID SPEC - U - LA - TIONS OF THEIR

Bass

Vln 1

Vln 2

Vla

Vc

DB

128 129 130

L

Poco Marcato

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

THE WORLD ABOUNDS
INDEED WITH MISERY;

LIVES.....

131

132

133

134

135

136

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

M

p

p

mf

p

mf

mf

p

mf

mf

TO LIGHTEN ITS BURDENS, WE MUST DIVIDE IT WITH ONE ANOTHER.

137

138

139

140

141

142

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

143 144 145 146 147

Poco Rit. N

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

BUT FRIENDSHIP IS PRECIOUS,

NOT ONLY IN THE SHADE,
BUT IN THE SUNSHINE OF
LIFE.

148149150151152

$\text{♩} = 76$

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

153

154

155

156

157

THANKS TO THE BENEVOLENT
ARRANGEMENT OF THINGS,

THE GREATER PART OF LIFE IS SUNSHINE.

FI *p*
 Ob
 Cl 1
 Cl 2
 Bsn *p*
 Hn 1 *p*
 Hn 2
 Tpt *p*
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

WE HAVE NO ROSE
 WITHOUT ITS THORNS,
 NO PLEASURE WITHOUT
 ITS ALLOY.
 IT IS THE CONDITION
 ANNEXED TO ALL
 PLEASURES, NOT BY US WHO RECEIVE,
 BUT BY HIM WHO GIVES.

158 159 160 161 162

- 133 -

Fl I

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

mp

p

mp

p

mp

p

mp

p

Orch Bells I.v.

p

HOPE IS SWEETER
THAN DESPAIR.

HOPE IS SWEETER
THAN DESPAIR.

HOPE...

168 169 170 171 172 173 174

V. THE FREE MIND

$\text{♩} = 80, \text{Resolutely}$

FLUTE

OBOE

Bb CLARINET 1

Bb CLARINET 2

BASSOON

F HORN 1

F HORN 2

C TRUMPET

TROMBONE

TUBA

PERCUSSION 1

PERCUSSION 2

PIANO

ALTO

TENOR 1

TENOR 2

BASS

VIOLIN 1

VIOLIN 2

VIOLA

CELLO

DOUBLE BASS

I NEVER SUBMIT THE WHOLE OF MY OPINION TO THE CREED
OF ANY PARTY OF MEN WHERE I AM CAPABLE OF THINKING
FOR MYSELF, BE IT IN RELIGION, IN PHILOSOPHY, IN POLITICS
OR ANYTHING ELSE.

AL - MIGHT - Y GOD

AL - MIGHT - Y GOD

AL - MIGHT - Y GOD

AL - MIGHT - Y GOD

Timp

fp

f

FL

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

HAS CRE - A - TED THE MIND FREE.

HAS CRE - A - TED THE MIND FREE.

HAS CRE - A - TED THE MIND FREE.

HAS CRE - A - TED THE MIND FREE.

4 5 6 7 8

(3+3+3+3)

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

AL - MIGHT - Y - GOD

AL - MIGHT - Y - GOD

AL - MIGHT - Y - GOD

AL - MIGHT - Y - GOD

9 10 11 12 13

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

A

mp

f

mf

f

mf

f

mf

f

pizz

f

14

15

16

17

18

HAS CRE - A - TED THE MIND FREE. OUR CIV - IL

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

mf

RIGHTS HAVE NO DE - PEN - DENCE — ON OUR — RE -

B

Fl 1
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vln 1
 Vln 2
 Vla
 Vc
 DB

Lig - ious O - pin - ion.

23 24 25 26 27

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

L.v.

* Solo

mp

THE SUM OF ALL RELIGION AS
EXPRESSED BY ITS BEST PREACHER

"FEAR GOD AND
LOVE THY NEIGHBOR."

CONTAINS NO
MYSTERY.

NEEDS NO EXPLANATION.

C

Instrumental Parts:

- Flute I:** Measures 33-34: rest. Measure 35: f , triplet eighth notes, trill. Measure 36: trill. Measure 37: rest.
- Oboe:** Measures 33-34: f , quarter notes. Measure 35: half note. Measure 36: quarter notes. Measure 37: quarter notes.
- Clarinets 1 & 2:** Measures 33-34: f , quarter notes. Measure 35: half note. Measure 36: quarter notes. Measure 37: quarter notes.
- Bassoon:** Measures 33-34: f , quarter notes. Measure 35: half note. Measure 36: quarter notes. Measure 37: quarter notes.
- Horns 1 & 2:** Measures 33-34: rest. Measure 35: mf , eighth notes. Measure 36: quarter notes. Measure 37: rest.
- Trumpet:** Measures 33-34: rest. Measure 35: rest. Measure 36: rest. Measure 37: rest.
- Trombone:** Measures 33-34: f , quarter notes. Measure 35: mf , eighth notes. Measure 36: quarter notes. Measure 37: quarter notes.
- Tuba:** Measures 33-34: f , quarter notes. Measure 35: half note. Measure 36: quarter notes. Measure 37: quarter notes.
- Percussion 1:** Measures 33-34: rest. Measure 35: rest. Measure 36: rest. Measure 37: f , eighth notes (BD).
- Percussion 2:** Measures 33-34: p (Sus Cym (sticks)), damp. Measure 35: f , quarter notes. Measure 36: rest. Measure 37: rest.
- Piano:** Measures 33-34: rest. Measure 35: f , triplet eighth notes. Measure 36: trill. Measure 37: rest.
- Alto:** Measures 33-34: f , quarter notes. Measure 35: half note. Measure 36: quarter notes. Measure 37: quarter notes.
- Tenors 1 & 2:** Measures 33-34: f , quarter notes. Measure 35: half note. Measure 36: quarter notes. Measure 37: quarter notes.
- Bass:** Measures 33-34: f , quarter notes. Measure 35: half note. Measure 36: quarter notes. Measure 37: quarter notes.
- Violins 1 & 2:** Measures 33-34: quarter notes. Measure 35: f , eighth notes. Measure 36: trill. Measure 37: rest.
- Viola:** Measures 33-34: quarter notes. Measure 35: f , eighth notes. Measure 36: trill. Measure 37: rest.
- Violoncello:** Measures 33-34: f , quarter notes. Measure 35: half note. Measure 36: quarter notes. Measure 37: quarter notes.
- Double Bass:** Measures 33-34: f , quarter notes. Measure 35: half note. Measure 36: quarter notes. Measure 37: quarter notes.

Choir Parts:

- Alto:** AL - MIGHT - Y GOD HAS CRE -
- Tenors 1 & 2:** AL - MIGHT - Y GOD HAS CRE -
- Bass:** AL - MIGHT - Y GOD HAS CRE -

Measure Numbers: 33, 34, 35, 36, 37

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

open

Timp

f

A - TED THE MIND FREE.

A - TED THE MIND FREE.

A - TED THE MIND FREE.

A - TED THE MIND FREE.

38

39

40

41

42

D Forcefully

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Via

Vc

DB

43 44 45 46 47

E With Emotion

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

48

49

50

51

52

The musical score is for "The Lord's Prayer" by John Rutter. It is a full orchestral work with vocal soloists. The score is written for a large ensemble, including a full orchestra and vocal soloists. The music is in 4/4 time, with a key signature of one flat (B-flat major or D minor). The tempo is marked "Gently".

The score includes parts for the following instruments and voices:

- Flute (Fl)
- Oboe (Ob)
- Clarinet 1 (Cl 1)
- Clarinet 2 (Cl 2)
- Bassoon (Bsn)
- Horn 1 (Hn 1)
- Horn 2 (Hn 2)
- Trumpet (Tpt)
- Trombone (Tbn)
- Tuba (Tba)
- Percussion 1 (Perc 1)
- Percussion 2 (Perc 2)
- Piano (Pno)
- Alto
- Tenor 1 (Ten 1)
- Tenor 2 (Ten 2)
- Bass
- Violin 1 (Vln 1)
- Violin 2 (Vln 2)
- Viola (Via)
- Cello (Vc)
- Double Bass (DB)

The score is divided into three systems. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The music is written in 4/4 time, with a key signature of one flat (B-flat major or D minor). The tempo is marked "Gently".

The lyrics of the prayer are:

Our Father, who art in Heaven,
 hallowed be thy Name;
 Thy Kingdom come,
 Thy will be done
 on Earth as it is in Heaven.
 Give us this day our daily bread,
 and forgive us our debts,
 as we forgive our debtors.
 Lead us not into temptation,
 but deliver us from evil.
 For thine is the Kingdom,
 the power, and the glory,
 forever and ever.
 Amen.

Fl

Ob *mf*

Cl 1

Cl 2

Bsn

Hn 1 *f*

Hn 2 *f*

Tpt *mf*

Tbn

Tba *f*

Perc 1

Perc 2 Chimes l.v. *f*

Pno *f*

Alto HAS CRE - A - TED THE MIND FREE

Ten 1 HAS CRE - A - TED THE MIND FREE

Ten 2 HAS CRE - A - TED THE MIND FREE

Bass HAS CRE - A - TED THE MIND FREE

Vln 1 *v*

Vln 2 *v*

Vla *v*

Vc *v*

DB *f*

FI *mf* 3 6 7 **G**
 Ob *mf* 3 6 7
 Cl 1 *mf* 3 6 7
 Cl 2 *mf* 3 6 7
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1 Tam-tam l.v. *mf*
 Perc 2
 Pno *mf* 3 6 7
 Alto
 Ten 1
 Ten 2
 Bass
 Vin 1 *mf* 3 6 7
 Vin 2 *mf* 3 6 7
 Vla *mf* 3 6 7
 Vc
 DB

TO THE CORRUPTIONS OF
 CHRISTIANITY I AM INDEED OPPOSED

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

mf

mp

mp

mp

Tri

Sus Cym (sticks)

L.v.

BUT NOT TO THE GENUINE
PRECEPTS OF JESUS HIMSELF.

I AM A CHRISTIAN.

I AM A CHRISTIAN IN THE ONLY
SENSE HE WISHED ANYONE TO BE.

70

71

72

73

74

Musical score for a large ensemble, featuring woodwinds, brass, percussion, strings, and vocal soloists. The score is divided into measures 75 through 80.

Woodwinds: Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bassoon (Bsn), Horn 1 (Hn 1), Horn 2 (Hn 2), Trumpet (Tpt), Trombone (Tbn), Tuba (Tba).

Brass: Trumpet (Tpt), Trombone (Tbn), Tuba (Tba).

Percussion: Percussion 1 (Perc 1), Percussion 2 (Perc 2).

Strings: Piano (Pno), Alto (Alto), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Via), Violoncello (Vc), Double Bass (DB).

Vocal Soloists: Alto (Alto), Tenor 1 (Ten 1), Tenor 2 (Ten 2), Bass (Bass).

Key Features:

- Measure 75:** Flute (Fl) and Oboe (Ob) enter with a melodic line. Flute (Fl) has a trill marked (3+3+3+3). Oboe (Ob) has a *fp* (fortissimo piano) marking.
- Measure 76:** Flute (Fl) and Oboe (Ob) continue their melodic lines. Flute (Fl) has a *mf* (mezzo-forte) marking.
- Measure 77:** Flute (Fl) and Oboe (Ob) continue their melodic lines. Flute (Fl) has a *mf* (mezzo-forte) marking.
- Measure 78:** Flute (Fl) and Oboe (Ob) continue their melodic lines. Flute (Fl) has a *mf* (mezzo-forte) marking.
- Measure 79:** Flute (Fl) and Oboe (Ob) continue their melodic lines. Flute (Fl) has a *f* (forte) marking.
- Measure 80:** Flute (Fl) and Oboe (Ob) continue their melodic lines. Flute (Fl) has a *f* (forte) marking.

Lyrics:

- AL - MIGHT - Y - GOD

Tempo/Character: Resolutely

[illegible]

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

AND CALL TO HER
TRIBUNAL

EVERY FACT,

EVERY OPINION,

pizz

mp

pizz

mp

86

87

88

89

90

J

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vin 1

Vin 2

Via

Vc

DB

Cr Cym

Sn Dr

Ten Dr

Lrg Tom

mf

f

sfz

ONE, HE MUST MORE AP - PROVE OF REA - SON THAN THAT OF BLIND - FOLD ED FEAR

K

Resolutely

Fl I

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

Lv.

Timp

Xylo

99 100 101 102 103 104 105

AL - MIGHT - Y GOD HAS CRE -

AL - MIGHT - Y GOD HAS CRE -

AL - MIGHT - Y GOD HAS CRE -

AL - MIGHT - Y GOD HAS CRE -

The image shows a page from a musical score for "The Mind Free" by John Williams. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and vocal soloists. The key signature has one flat (B-flat), and the time signature starts in 4/4, changes to 3/4, and then to 12/8. The lyrics are "A - TED THE MIND FREE.".

Vocal Soloists:

- Alto:** A - TED THE MIND FREE.
- Ten 1:** A - TED THE MIND FREE.
- Ten 2:** A - TED THE MIND FREE.
- Bass:** A - TED THE MIND FREE.

Instrumental Parts:

- Flute I:** Starts with a melodic line in 4/4, continues in 3/4, and then in 12/8.
- Oboe:** Similar melodic line to Flute I, starting in 4/4, continuing in 3/4, and then in 12/8.
- Clarinet 1 & 2:** Play a rhythmic pattern in 4/4, continue in 3/4, and then in 12/8.
- Bassoon:** Plays a low, sustained note in 4/4, continues in 3/4, and then in 12/8.
- Horn 1 & 2:** Play a rhythmic pattern in 4/4, continue in 3/4, and then in 12/8.
- Trumpet:** Plays a rhythmic pattern in 4/4, continues in 3/4, and then in 12/8.
- Trombone:** Plays a rhythmic pattern in 4/4, continues in 3/4, and then in 12/8.
- Tuba:** Plays a rhythmic pattern in 4/4, continues in 3/4, and then in 12/8.
- Percussion 1 & 2:** Percussion 1 plays a rhythmic pattern in 4/4, continues in 3/4, and then in 12/8. Percussion 2 plays a rhythmic pattern in 4/4, continues in 3/4, and then in 12/8.
- Piano:** Plays a rhythmic pattern in 4/4, continues in 3/4, and then in 12/8.
- Violin 1 & 2:** Play a rhythmic pattern in 4/4, continue in 3/4, and then in 12/8.
- Viola:** Plays a rhythmic pattern in 4/4, continues in 3/4, and then in 12/8.
- Cello:** Plays a rhythmic pattern in 4/4, continues in 3/4, and then in 12/8.
- Double Bass:** Plays a rhythmic pattern in 4/4, continues in 3/4, and then in 12/8.

FL

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

AL - MIGHT - Y GOD HAS CRE - A - TED THE MIND FREE.

AL - MIGHT - Y GOD HAS CRE - A - TED THE MIND FREE.

AL - MIGHT - Y GOD HAS CRE - A - TED THE MIND FREE.

111

112

113

114

115

116

[illegible]

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vin 1

Vin 2

Via

Vc

DB

HEAV EN

AND YOU ARE AN - SWRA-

122

123

124

125

126

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

BD

Ten Dr

Sus Cym (sticks)

Lrg Tom

I.v.

BLE NOT FOR THE RIGHT - NESS, BUT BY THE UP - RIGHT - NESS—

127

128

129

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

Tri

OF THE DE - CI - SION.

130

131

132

AL - MIGHT - Y GOD HAS CRE - A - TED, — AL - MIGHT - Y

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Vla

Vc

DB

GOD HAS CRE - A - TED, —

GOD HAS CRE - A - TED, —

GOD HAS CRE - A - TED, —

GOD HAS CRE - A - TED, —

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vin 1
 Vin 2
 Vla
 Vc
 DB

HAS CRE A TED, HAS CRE
 HAS CRE A TED, HAS CRE
 HAS CRE A TED, HAS CRE

Fl
 Ob
 Cl 1
 Cl 2
 Bsn
 Hn 1
 Hn 2
 Tpt
 Tbn
 Tba
 Perc 1
 Perc 2
 Pno
 Alto
 Ten 1
 Ten 2
 Bass
 Vin 1
 Vin 2
 Vla
 Vc
 DB

Sus Cym (sticks)

A - TED THE MIND
 A - TED THE MIND
 A - TED THE MIND
 A - TED THE MIND

146 147

N

(3+3+3+3)

(3+3+3+3)

Fi

ff

Ob

ff

Cl 1

ff

Cl 2

ff

Bsn

ff

Hn 1

ff

Hn 2

ff

Tpt

ff

Tbn

ff

Tba

ff

Perc 1

ff

Perc 2

ff

Pno

ff

Alto

ff

Ten 1

FREE.

ff

Ten 2

FREE.

ff

Bass

FREE.

Vln 1

ff

Vln 2

ff

Vla

ff

Vc

ff

DB

ff

148

149

150

151

(3+3+3+3)

Fl

Ob

Cl 1

Cl 2

Bsn

Hn 1

Hn 2

Tpt

Tbn

Tba

Perc 1

Perc 2

Pno

Alto

Ten 1

Ten 2

Bass

Vln 1

Vln 2

Via

Vc

DB

damp

damp

FREE

FREE

FREE

FREE